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Eighteenth Season in Providence.

PROGRAMME

OF THE

FIRST CONCERT

Wednesday Evening, October 25,

At 8 Sharp.

With Historical and Descriptive Notes by William F. Apthorp.

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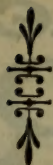
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Nineteenth Season, 1899-1900.
Eighteenth Season in Providence.

Mr. WILHELM GERICKE, Conductor.

FIRST CONCERT,
WEDNESDAY EVENING, OCTOBER 25,
AT EIGHT SHARP.

PROGRAMME.

Richard Wagner Prelude to "The Master Singers of Nuremberg"

Hector Berlioz - Cassandra's Aria from Act I. of "Les Troyens"

Peter Ilyitch Tchaïkovsky - - - Capriccio Italien, Op. 45

Richard Wagner - - - - - Songs with Pianoforte
 a. "Schmerzen"
 b. "Träume"

Robert Schumann - Symphony No. 1, in B-flat major, Op. 38

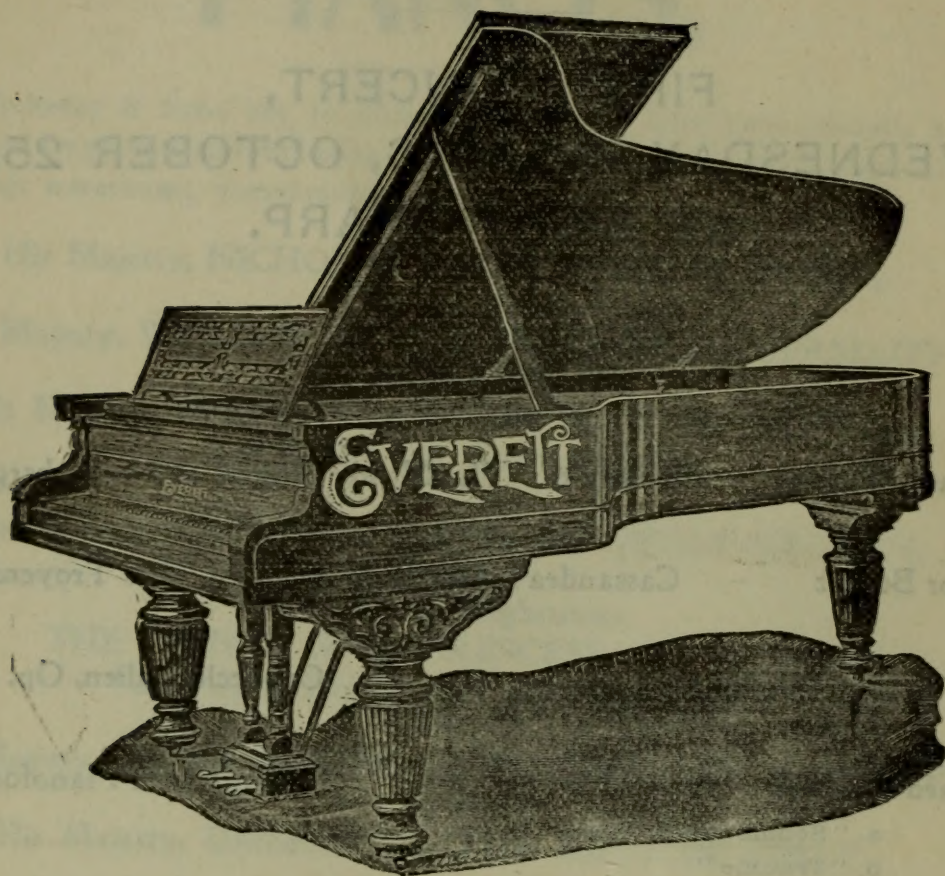
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|------|---|---|-----|
| I. | Andante un poco maestoso (B-flat major) | - | 4-4 |
| | Allegro molto vivace (B-flat major) | - | 2-4 |
| II. | Larghetto (E-flat major) | - | 3-8 |
| III. | Scherzo: Molto vivace (D minor) | - | 3-4 |
| | Trio I.: Molto più vivace (D major) | - | 2-4 |
| | Trio II.: (B-flat major) | - | 3-4 |
| IV. | Allegro animato e grazioso (B-flat major) | - | 2-2 |

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PRELUDE TO "THE MASTER SINGERS OF NUREMBERG."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play" — in the antique Greek sense — to *Tannhäuser*.

The prelude opens strongly and broadly with the first theme of the Master Singer's March, treated contrapuntally — in evident allusion to the old school of musical art which the master singers represent in the comedy. The exposition of this first theme is followed by a subsidiary — the second theme of the same march, also known as the KING DAVID-motive (David was the tutelary patron of Master Singers' guild) — which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werbelied*, leading to a modulation to E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third

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act. This burlesque counterpoint goes on until it becomes sheer "cats-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preislied*,— which here becomes the real second theme of the prelude,— while the wood-wind play the first subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins surround this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent coda closes the movement.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, harp, and the usual strings.

ITALIAN CAPRICCIO, FOR ORCHESTRA, OPUS 45. PETER TCHAIKOVSKY.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

The first performance of this composition in Boston was by the Sym-

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phony Orchestra, under Mr. Emil Paur, on October 23, 1897. I have been unable to find any record of its first performance in Russia.

This fanciful composition opens with a slow introduction, *Andante un poco rubato* (6-8 time), in A minor. A loud trumpet-call on notes belonging to the dominant chord precedes some strong introductory harmonies in various groups of wind instruments; then the horns, trumpets, bassoons, trombones, and tuba begin a curiously rhythmic accompaniment — somewhat in the Italian style — over which the violins, violas, and 'celli unfold a broad melody of rather mournful character.

After some imitative passage-work on figures from this melody in the wood-wind, over a close *tremolo* in the higher strings, the melody is repeated by the English-horn and bassoon over a string accompaniment. The movement now changes to *Pochissimo più mosso*, and a new theme in A major is gradually developed by various wind instruments in turn over a *pizzicato* bass. The development goes on in *crescendo* for fuller and fuller orchestra, and with more and more elaborate figuration, until we come to an *Allegro moderato* in D-flat major (4-4 time) — beginning, however, in E-flat major — in which the flutes and violins sing a curious, rather gypsy-like melody over a string accompaniment of the Italian cabaletta sort, against strong arpeggio horn-calls, the key soon jumping, rather than

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modulating, to D-flat major ; in this key all the strings, except the double-basses, sing a new cantilena in octaves against a strongly rhythmic accompaniment in other parts of the orchestra. The extended development of this theme leads to a return of the original *Andante*, treated much as at first, and leading in a *pianissimo* chromatic passage in the first violins and violas over to the main body of the composition. This *Presto* in A minor (6-8 time) is a rushing saltarello, worked up with great vivacity, interrupted at one time by a resounding return of the second theme (*Allegro moderato*) of the introduction, in B-flat major, and ending with a *Prestissimo* in 2-4 time.

This capriccio is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, tambourine, bass-drum and cymbals, 1 harp, and the usual strings. The score is dedicated to Charles Davidoff.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1841. It was written after the symphony



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in D minor, but performed first at a concert given by Clara Schumann at the Leipzig Gewandhaus on March 31, 1841. The one in D minor, originally entitled *Eine symphonistische Phantasie*, was given as the "second symphony" at a concert in the same place on December 6, 1841; the original version of the work now known as *Ouvertüre, Scherzo, und Finale* was also brought out at this concert. But neither of these two works met with as much success as the first; that had been rehearsed and conducted in the most masterly way by Mendelssohn; but Mendelssohn moved to Berlin before December, and the two other works were not so well given. Schumann thought that the two together were perhaps too much for the public. The result was that he published only the B-flat symphony, as No. 1, and returned the two others to his portfolio. A revised version of the D minor was published in 1851 as "fourth symphony, opus 120"; the final version of the *Ouvertüre, Scherzo, und Finale* (which Schumann is said to have first meant to call a *Sinfonietta*) was not published until 1854, although this version was completed in 1845. But the success of the B-flat symphony was unquestioned from the first. The work bears no descriptive title, but Schumann once said that, while writing it, he had spring in his mind, and even once thought of calling it a "spring symphony."

Anent this Mr. John Kautz, of Albany, N.Y., has, in an admirable article of his in the September *Musical Record*: —

"According to Schumann's own version, the writing of the work occurred to him after the reading of Adolf Böttcher's noble and almost Miltonic verses entitled *Du Geist der Wolke*, which are as follows:

Du Geist der Wolke, trüb' und Schwer,
Fliegst drohend über Land und Meer,

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu,

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
 Was hast Du all' mein Glück verscheucht,
 Was rufst Du Thränen in's Gesicht,
 Und Schatten in der Seele Licht?
 O wende, wende Deinen Lauf,—
 'Im Thale blüht der Frühling auf!'

“Now, pondering upon the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, *Im Thale blüht der Frühling auf!* he will be given the key that will dispel all his mystification, The symphony is the apotheosis of Spring and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforth as the *Spring Symphony*.”

* The English prose of this is: “Thou spirit of the Cloud, dull and heavy, fiest threatening over lands and sea; thy grey veil covers in a twinkling heaven's clear eye, thy mist is wafted up from afar, and Night hide the Star of Love. Thou Spirit of the Cloud, dull and moist, how hast thou scared all my happiness away, how dost thou summon tears to my face, and shadows into the light of my soul? O turn, turn thy course — ‘In the valley Spring blooms up!’”—W. F. A.

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The first movement opens with an introduction, *Andante un poco maestoso* in B-flat major (4-4 time), beginning with a vigorous phrase in the horns and trumpets, answered with enormous power by the full orchestra.* Then come some stormy accents in the basses, with full chords in the brass and the other strings, each chord being echoed a quarter of a beat later by the wood-wind. But the tempest soon calms down; bright bird-like notes in the flute and clarinet over a waving figure in the violas lead to a gradual *crescendo ed accelerando*; this ushers in the main body of the movement.

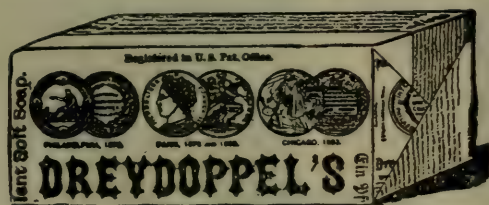
The *Allegro molto vivace* in B-flat major (2-4 time) begins immediately with the strong and brilliant first theme, the principal figure of which is taken from the initial horn and trumpet call of the introduction (that is, as Schumann originally wrote it: five B-flats, G, A, B-flat). The construction of this theme is perfectly regular: it consists of four four-measure sections, the first and third, and the second and fourth, of which correspond with complete accuracy. The first phrase (two sections) begins on the tonic and ends on the dominant; the second phrase begins on the sub-dominant and ends on the tonic; only thus could the perfect correspondence between the two phrases be preserved, with the theme closing on the tonic. Yet in spite of, or rather because of this very regularity, the immediate juxtaposition of the dominant and sub-dominant harmonies — the one beginning the second phrase, the other closing the first — imparts a certain striking tartness to the whole; seldom has happier use been made of an intrinsically harsh cross-relation. The further development of the theme leads after a while to a modulation to the key of C major; the

* A quite characteristic anecdote is connected with this opening phrase, showing how unfamiliar Schumann was at the time with the technique of orchestral instruments. This phrase (five D's, B-flat, C, D — that is, in the B-flat horns and trumpets, five E's, C, D, E) was originally written a third lower, thus giving the brass instruments the following impossible series of notes to play: five C's, A, B-natural, C (producing the effect; five B-flats, G, A, B-flat). Now A and B-natural are stopped notes on the plain horn (if pretty good ones), producing a curious buzzing tone; and they do not exist in the scale of the plain trumpet at all. The effect of this pompous passage at the first rehearsal can better be imagined than described; no one present, least of all Schumann, could keep from laughing. Schumann, probably by Mendelssohn's advice, changed it then and there.

horns keep repeating the note C for four measures more, indicating that the key of F major (dominant of the principal key) is coming, — just the key in which the second theme ought to appear. Indeed, the second theme does come now, but, to our surprise, not in F major. This theme given out by the clarinets and bassoons in full harmony, is in no definite tonality, but in a mode which savours about equally of A minor and D minor. The second section, however, ends quite distinctly in F major (and with parallel 5ths between treble and bass, too — but they sound as smooth as oil). The further development of the theme adheres to F major, and leads to some *crescendo* subsidiary passage-work, after which the conclusion-theme (exactly in the rhythm of the first theme) sets in and brings the first part of the movement to a close. This first part is repeated.

The free fantasia is long and very elaborate in its working-out. The beginning of the third part of the movement is strikingly dramatic and original. The free fantasia ends with a strong *crescendo* climax, which leads immediately to the first theme in the tonic at the beginning of the third part. But the first theme does not now return in the shape it assumed at the beginning of the *Allegro*, but in the broader, more impressive version in

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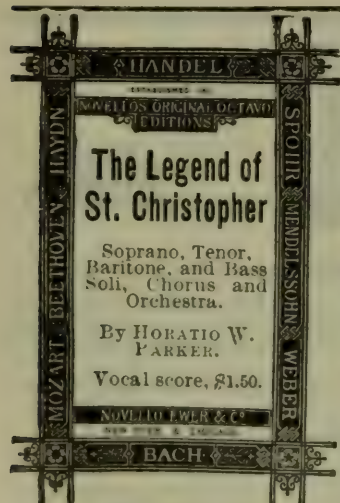
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which it was heard at the opening of the *Andante* introduction. After this grand outburst, the development proceeds as in the first part of the movement, only now in the tonic. The remainder of the third part bears the regular relations to the first, up to where the conclusion-theme should make its appearance; but now a long and brilliant coda begins, *Animato poco a poco stringendo*, on a wholly new theme of suave, rather folk-song character; it comes in full harmony in the strings, and is developed until the horns and trumpets strike in once more with their original call (now in two-part harmony), leading to a brilliant martial close to the movement.

The second movement, *Larghetto* in E-flat major (3-8 time), is in a free application of the rondo-form. A beautiful romanza-like *cantilena* is developed by the violins in octaves, accompanied by the other strings, the wood-wind and horns entering toward the end to add richness to the colouring. Then follows a more nervous second theme, in C major, the successive phrases of which are given out by the wood-wind and violins alternately. Then the *cantabile* first theme is repeated in the dominant (B-flat major) by the 'celli against a rustling accompaniment in the second violins and violas, and soft syncopated chords in the first violins and wood-wind. Some pas-



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sage-work on a new episodic theme leads to a third appearance of the first theme now sung in the tonic (E-flat major) by the oboe and horn in octaves, accompanied in full harmony by the clarinets and bassoons, with more elaborate figural passages in the strings. A brief coda, near the close of which some solemn harmonies in the trombones and bassoons produce a very impressive effect, closes the movement with a half-cadence to G major (closing on the dominant D major chord); it is thus enchained with the next-following movement.

The third movement, Scherzo: *Molto vivace* in D minor (3-4 time), begins somewhat oddly in respect to tonality. As has been said, the preceding movement ended with a half-cadence in the key of G major; accordingly, the Scherzo begins in G—not, however, in G major, as was to have been expected, but in G minor. But, as the theme develops, one finds that this G minor harmony is not really that of the tonic, as the ear at first took it to be, but that of the sub-dominant; the real key is D minor.



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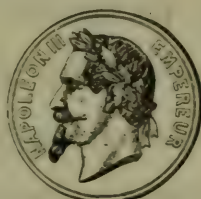
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The fourth movement, *Allegro animato e grazioso* in B-flat major (2-2 time), begins with an impressive *fortissimo* exposition by the full orchestra of a figure, the full thematic import of which will appear later. After a long hold, the first theme enters, the cheerfullest, blithest dancing melody, and is worked up by the strings and wood-wind. Soon an equally bright and tripping second theme comes in in G major; in its second phrase we recognize the grand initial figure of the full orchestra at the beginning of the movement, now given out in stern octaves by the strings. Both themes are then worked up alternately until the repeat at the end of the first part of the movement is reached. The free fantasia opens softly and mysteriously; soon the trombones thunder forth the rhythm of the first theme of the first movement, and a long series of imitations on the principal figure of the first theme of the Finale follows, leading to some soft horn-calls and a florid flute cadenza, after which the third part of the movement begins and is carried through quite regularly. The movement ends with a brilliant dramatic coda.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, triangle (in the first movement), and the usual strings. The score is dedicated to Friedrich August, King of Saxony.

* The rhythm of this first Trio is liable to produce a curious hallucination upon the ear. One seems to hear in it the rhythm of the first theme of the first *Allegro*, although it is not really the same.

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Siegfried Wagner - - - Overture, "Der Barenhauser"
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Anton Rubinstein, Concerto for Pianoforte, No. 4, in D minor, Op. 70

- | | | |
|------------------------------|-----------|-----|
| I. Moderato (D minor) | - - - - - | 2-2 |
| II. Moderato assai (F major) | - - - - - | 3-4 |
| III. Allegro assai (D minor) | - - - - - | 2-4 |

Peter Ilyitch Tchaikovsky - - - Capriccio Italien, Op. 45

Alexander Glazounoff - - - Symphony No. 6, in C minor, Op. 58

(First time.)

- | | | |
|--|-----------|-----|
| I. Adagio (C minor) | - - - - - | 3-4 |
| Allegro passionato (C minor) | - - - - - | 2-2 |
| II. Tema con variazioni: Andante (G major) | - - - - - | 2-4 |
| III. Intermezzo: Allegretto (E-flat major) | - - - - - | 3-8 |
| IV. Andante maestoso—moderato maestoso—allegro
moderato (C major) | - - - - - | 4-2 |

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OVERTURE TO "DER BÄRENHÄUTER SIEGFRIED WAGNER.

Der Bärenhäuter ("The Man with the Bear-skin"), opera in three acts, the text and music by Siegfried Wagner,—only son of Richard Wagner,—was first brought out in Karlsruhe on April 27, 1899. The cast included:—

Hans Kraft	HERR KNOTE
Der Teufel	HERR NEBE
Ein Fremder	HERR KELLER
Luise	FRAU MOTTL
Conductor	FELIX MOTTL

The opera was also given in Frankfort-on-the-Main on May 14, 1899.

On a fly-leaf of the full score of the Overture is printed the following:—

"The Overture divides itself into five parts:

"I. Characterization of the Bärenhäuter. (Hans Kraft.) He goes out into the world full of joyous defiance, saucily challenging anyone who may wish to do him harm. (Horn-call.)

"II. His call is answered by one whom Hans Kraft did not expect: by the incarnate Devil himself. ('Monsieur Horsefoot.') At first there is a whirring in the air.—Hans listens; he calls again; the apparition grows clearer; the horn-call sounds more faintly, and the Devil worms his way boldly up to Hans.

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“III. Then the ‘Eternal-Womanly’ raises her hand protectingly over the innocent man. The theme follows the woman’s form. (Luise.) Ecstatic delight of the happy Hans,

“IV. in which he is only too soon disturbed by the Devil, who creeps up impudently. (Fugato in the wood-wind, working-out.) A fight ensues between Hans Kraft and the Devil. Hans is having the worst of it, when the girl takes his part as guardian angel. The Devil, raging and threatening more and more fiercely, is at last overcome by the power of love.

“V. Hans, filled with gratitude and joy, comes out of the fight purified and strengthened.”

As the form of the overture is quite free, the above account is all-sufficient to explain the composer’s meaning. It begins in C minor (*Lebhaft*, 4-4 time) and ends in E-flat major. It is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, bass-drum, and the usual strings. The score bears no dedication.

CONCERTO FOR PIANOFORTE, No. 4, IN D MINOR, OP. 70.

ANTON RUBINSTEIN.

(Born at Wechwotinetz, Russian Bessarabia, on Nov. 30, 1829; died in St. Petersburg on Nov. 20, 1894.)

The first movement of this concerto, *Moderato* in D minor (2-2 time), is

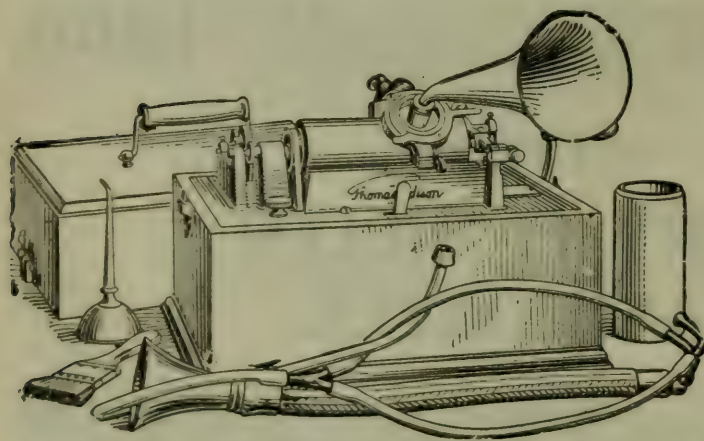
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a fine instance of compact, concise form. The wind instruments in the orchestra begin immediately with the exposition of the stern first theme, which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major,



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in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.


The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggio being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic,

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F major, played by the clarinet over full harmony in the rest of the woodwind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggj. A very short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the *key* of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop

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up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

READING OR HEARING?

A noteworthy American musician was overheard to say, not many months ago, that music was really meant to be read, not heard. To those who heard the remark it seemed, at the time, one of those bits of sententiousness the self-evident fallacy of which makes them good illustra-

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tions of the truth — by flagrantly affirming the opposite. Perhaps there may have been one or two hearers who were willing to accept the dictum as having some truth in it, if of a purely whimsical sort. The present writer was among those who heard it, and is free to confess that he thought it nothing but a joke at the time. He has, however, had reason since then for believing that the speaker may have been entirely in earnest, that he really meant his seeming paradox to be taken literally. For, not long after the occasion referred to, I received a long letter from a wholly different person, affirming that the highest musical enjoyment was to be derived from the silent perusal of written or printed music, and backing up the assertion with elaborate arguments. It even seems, as I have since discovered, that there is quite a party — to use a quasi-political term — who firmly believe, and are ready to prove (as far as argument can be proof) that reading music is a surer way of arriving at its unalloyed gist, is essentially a more artistic process, than hearing it.

When one first hears an assertion of this sort, one is tempted to regard it as a fit theme for jocular pooh-poohing. But, when several intelligent, carefully thinking people unite to propound an hypothesis, and are ready

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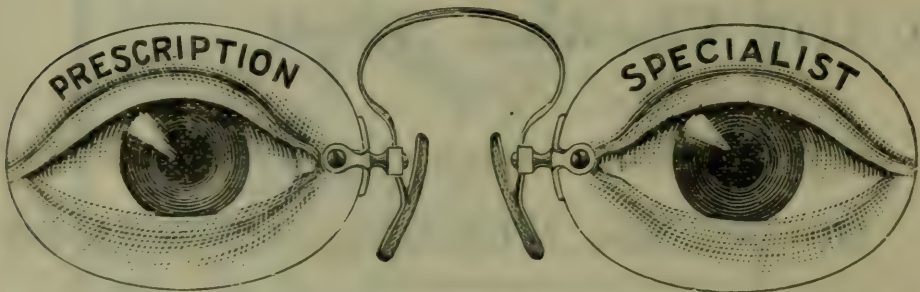
to defend it by logical argument, mere pooh-poohing is out of place. Ridiculous as the hypothesis may appear at first sight, it deserves respectful disproving, rather than sneers; you can no more laugh it out of existence than you can the Baconian theory, or the principle of "performing Handel as he is written."

The principal arguments in favour of this new and astonishing hypothesis, or theory, fall of themselves into two classes: *a priori* arguments, based on the inner philosophy of the subject; and *a posteriori* ones, based, for the most part, on analogies between music and other arts, especially such an art as poetry, which may be regarded as, to a certain extent, appealing to the ear.

The philosophical argument rests mainly upon the intrinsically temporal and unspatial character of music. The philosophical dictum used to be that we can conceive of nothing as happening* outside of Time, outside of Space, or independent of Causation. But more modern philosophy has made an exception to this: it has been asserted that pure music — that is, for example, a melody, as we hear it in our mind's ear, as we think of it

* Metaphysicians of the Kant and Schopenhauer schools might insist upon emphasizing this word, "happening;" for they have asserted that, although no *event* can be conceived of as *coming to pass* without a cause, it is quite conceivable that a *thing* may *exist* without a cause.

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silently without actually hearing it — exists merely in time, and has no spatial element whatever. That, when we actually hear music, an element of spatiality is unavoidably introduced into our consciousness; for we cannot conceive of an actual sound as not coming to our ear from some direction — and direction necessarily implies considerations of Space. The “unheard melody,” however, the melody we silently imagine in our own mind, is exempt from all spatial conditions, neither do any such conditions govern it as it exists in our consciousness. Now, when we silently read music, it exists for us solely in our own mind, and is thus freed from all conditions of spatiality. The argument from this is that, as music is essentially unspatial, the more we eliminate elements of spatiality from our relations to it, from our consciousness while enjoying it, the more do we get its essence in a pure, unalloyed condition.

It seems to me, however, that this argument can have real weight only if we consider music as made up of nothing more than relations of pitch,

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rhythm, and clang-tint. Such relations are admittedly unspatial; it may even be admitted that our consciousness of them *can be* unspatial. But I very much doubt whether it ever *really is so*; I feel quite sure that it is not normally so. A purely temporal and unspatial consciousness of music would unavoidably eliminate all those associations in virtue of which the art makes definite appeals to our emotional nature. The very terminology of the art shows how rich our instinctive relations to it are in considerations of spatiality. The very term *Form* — as denoting relations of pitch and rhythm — is impregnated with spatial associations; the term *Motion*, or *Movement*, can not rid itself of them; the term *Colour* — for clang-tint — is equally spatial. True, these terms can be applicable to music only by analogy; but the analogy is so natural, it imposes itself upon our consciousness so imperatively, that it may fairly be called unavoidable; and with such analogies are inextricably interwoven all the connection we irrepressibly attempt to establish between music and our emotional nature and experience, what we call its higher psychical side. Although the complete elimination of spatial elements from our consciousness in face of music may be possible, it seems to me that it cannot be accomplished without also eliminating all that has hitherto constituted the highest psychical value of the art to us.

As for the argument by analogy, it is claimed that, whereas in far-distant ages people used to get their enjoyment of poetry through the

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medium of oral recitation, they now prefer to read it to themselves; it is also claimed that our enjoyment of the drama is fast taking a similar direction, that the most cultivated sort of lover of the drama already prefers reading plays to seeing them acted on the stage. Let us, for sake of argument, admit these statements as facts. But, although possibly quite true, they mean nothing of and by themselves. The important point is: *Why* do people prefer reading poetry and plays to hearing the one recited, and the other actually presented on the stage?

It seems to me that the reason for this modern preference is not difficult to find. We are more complex than the ancients, more subtle than they; we are probably also more individual, our modes of thought and

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feeling are more personal, our modes of expression less typical ; then, too, our life is fuller than theirs, we are more *blasés* than they, more inclined to be fastidious. If a poem is recited to us, the recitation must satisfy us, or we will have none of it ; either the speaker must accurately reflect our own personal conception of the poem, with its every delicate shade of innuendo, or else he must have a personal force of his own that can raise us for the moment out of our conception, so to speak, and impose his upon us. And, as such an ideal condition of things is unfortunately rare, we prefer to read the poem to ourselves, so as to escape an inadequate recitation of it. Again, our lives being inordinately full, we have come to an instinctive appreciation of the value of time ; reading is a quicker process than being read to, so we prefer it. Exactly the same applies to our relations to the drama ; we prefer to read Shakspeare, mainly because we can not see him adequately acted.

But this does not make ideal recitation, ideal stage performance any the less the true, natural, normal conditions of our highest and most intense enjoyment of poetry and the drama. It seems to me that our modern preference for reading is, artistically speaking, a backsliding, not an advance ; the reasons for it may be insuperable, but that does not alter the fact. For, in reading to ourselves, we lose just what I deem the primordial, fundamental essence of all art : the physical, nervous shock — in this case, the audible emotional reality of the speaker's voice. The

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prime basis of all art is physical, sensual; the rhythmic lilt and the varied play of vowel and consonantal sounds are the sensual basis of poetry. Only the basis, nothing more than the basis, if you will; but that without which poetry loses much of its artistic vitality.

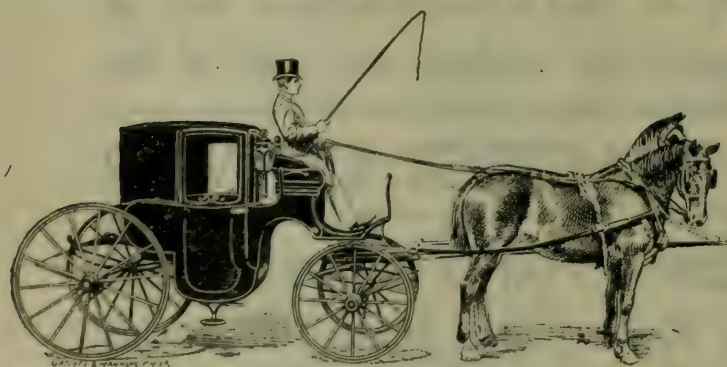
In regard to music, it may be said that unsatisfactory and inadequate performance, even personally unsympathetic performance, is an undeniable bar to our enjoyment. No doubt many of us prefer reading a score to hearing a symphony butchered. But our reading is, after all, only a *pis-aller*, a make-shift; not an intrinsically higher method of getting hold of the gist of the music. And, if the nervous shock to our physical senses, the sensual basis, is important in poetry, it is doubly so in music, where it plays a far more preponderant part. Moreover, in merely reading a score, we lose that whole enormously important emotional expression that comes from the performer, and, to believe certain philosophers, from him only. Our reading is almost purely a make-believe, a sham; we have to do the whole business ourselves.

Indeed, this whole idea of the superiority of reading poetry, drama, or music smacks, to my mind, strongly of what I would call modern artistic bloodlessness and degeneracy. It is part and parcel of that vicious attempt to "purify" our relations to art, and render them theoretically blameless. It is substituting a prudish artificiality for wholesome natural-

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ness. Some of us are getting ashamed of our natural healthy senses, and trying to get the impeccable intellect to do their work for us.

ON FORM AGAIN.

Mr. J. F. Runciman expressed a wish, not long ago, that orchestral composers would give up, on the one hand, writing symphonies by rule and, on the other, writing symphonic poems. He wished that, instead of their doing either of these things, they would write "symphonies," not by rule, not according to any conventionally determined scheme, but in a form which should be the natural outcome of their own inspiration.

I must say that I am more than half inclined to agree with him. Unsatisfactory as Wagner's dictum sounds at first: that the matter which a composer has to impart to the world will, and can, exert the only true conditioning influence upon the form in which he imparts it, that, whenever a composer really has something to say, the artistic form in which he says it will come of itself, one must recognize in the end that this dictum actually does set forth one of the indispensable conditions of original composition. And composition which is not original is, upon the whole, not what the world wants.



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Let us not allow ourselves to be deceived by superficial appearances and half-truths. It is easy enough to point to several composers of undoubted originality, of unquestioned force of genius, who have written in what seem at first sight to be purely conventional forms; Bach did not create the fugue, neither did Mozart nor Beethoven create the symphony. But true as this is, it is only a half-truth if it is taken to imply that the forms in which these composers wrote were not directly conditioned by what they had to say. Bach never wrote a fugue slavishly according to a prescribed model; neither did Mozart or Beethoven write symphonies in this way. When Bach wrote in the fugue-form, or Mozart and Beethoven, in the symphonic form, it was because what they had to say naturally expressed itself in these forms. One can hardly imagine old John Sebastian writing a fugue, as Mendelssohn once admitted that he wrote the five-part B-flat major fugue in his *St. Paul*, "because he knew the public expected it of him." It is equally difficult to imagine Beethoven writing a symphony because that form had the sanction of Haydn and Mozart. What may be called the fugal essence was part and parcel of Bach's musical nature; the sonata and rondo forms were equally congenial to Mozart and Beethoven. But note how these men gradually changed the forms in which they wrote, as each one progressed farther and farther in his career; how



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they developed these forms, holding fast, it is true, by the general spirit, but taking infinite liberties in matters of detail. The fugue Bach left as a legacy to after generations was by no means the fugue he first took from Dietrich Buxtehude; what relation do you find between the "canonical" first theme, first subsidiary, second theme, second subsidiary, and conclusion-theme of the first part of a sonata (or symphonic) movement, and the flowing succession of eight different themes in the first part of the first movement of Beethoven's ninth symphony? And yet is not this movement of Beethoven's as essentially symphonic as any by old Father Haydn?

Time has winnowed out the fugues and symphonies that were written "according to plan," and consigned them to dusty shelves. The mere fact of a composition's agreeing in form with another is no proof of its being an imitation of that other; both may have fallen quite naturally into the same form, and for a deeper interior reason than imitation. To take up only one detail, look at the different spirit in which composers have treated the repeat at the end of the first part of a symphonic movement. This repeat was a convention, rooted in musical doings that long antedate old Bach himself; but see the difference between the results, when a composer makes it simply to carry out the old scheme, and when he makes it for a real musical purpose. There are some such repeats in

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Haydn, Mozart, and Beethoven which you cannot omit without infinite injury to the music; the first part ends, say, in the dominant; with the repeat you come back to the tonic by an authentic cadence; the second part, or free fantasia, begins in quite another key, to which you get from the dominant at the end of the repeated first part by a sort of deceptive cadence. Well, this deceptive cadence gains half its zest from being something different from the authentic cadence you heard a while ago; omit the latter, and it loses its musical sense. What would the passage from the dominant G major of the end of the first part of the movement to the A-flat major of the free fantasia be, in the first movement of Schubert's C major symphony, had we not already heard that same

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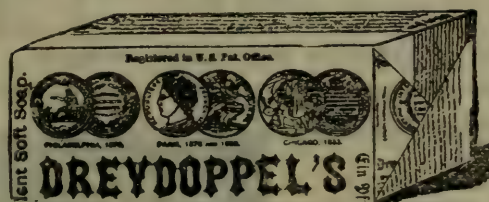
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dominant go back to the tonic C major? But there are many symphonic first movements in which the repeat of the first part says absolutely nothing, and you feel that it is there only because the composer put it there according to conventional rule. It is very seldom, however, that you find a really great composer following a rule when he does not feel it to be to his artistic advantage, to be to the advantage of his expression, to do so. It is, for the most part, only the duffers who follow rules because they are rules.

As for the symphonic poem matter, the real objection to the so-called symphonic poem, as a musical form, is that it is singularly fallacious. At first sight it seems to offer the composer the greatest imaginable freedom in creating an original form for himself; but this appearance is exceedingly deceptive. The truth is that, in turning from the cut-and-dried symphony—the purely conventional symphony, according to rule—to the seemingly free symphonic poem, the composer is only changing masters. It may be said of him, as Ambros said of Caccini and Peri, with their new dramatic *stile rappresentativo*, “They had escaped from the tyranny and jurisdiction of Counterpoint, to fall under the tyranny and jurisdiction of the Word—how much they gained in artistic freedom by the change might be worth discussing.”

It is a great mistake to say that the musical form of the symphonic

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poem is "free." The composer is not, to be sure, bound by any conventional rules, neither is there the faintest excuse for his even pretending to be so bound ; but he is bound by his poetic subject, and his relation to this subject is of such a nature that he can hardly prevent its assuming the character and functions of a form-conditioning influence. If he is poetically honest, he can not help letting his subject exert an influence upon the musical form of his composition. And it is needless to say that this influence is not, and hardly can be, a really musical one ; or, if it is musical, it is so by the merest chance. He has exchanged his old pedantic master — time-honoured musical convention — for another no less tyrannous, and not at all musical, at that ! Under the sway of his chosen poetic subject, he has the very faintest chance in the world of letting his musical ideas fall of themselves into the form which is natural to them. He will have to keep fitting his musical expression to his poetical subject just as the dramatic opera-composer has to ; but without the latter's resource of text, stage-presentation, and dramatic action to make the adaptation plain to his listeners, and the intimate relation between music and subject intelligible. The form he is forced to adopt, by an outside power, is not musically intelligible in itself ; neither can he rely upon any truly artistic agency to explain it — only upon a printed program, to which the listener can refer, at a considerable risk of losing something of the music

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meanwhile! The music is no better than an illustration of a story which it does not tell you: and is not told you in an artistic way, at best.

Do not think that I undervalue the true inspiration composer after composer has drawn from extra-musical material. Berlioz, for one, would have been well-nigh impotent without it; for his best inspirations were drawn from outside the realm of his particular art. But even in Berlioz's case we can see of what detriment it was to his freedom of musical expression to adhere too slavishly to the minutiae of his poetic subject. One may find more maturity of feeling in the balcony-scene of his *Roméo et Juliette* symphony than in the first movement of his *Fantastique*; but it is none the less evident how much more his musical expression was hampered by adhering to the details of Shakspeare's text in the former, than it was by the mere words "*Rêveries Passions*" in the latter. To be sure, he was man enough — great genius that he was — to shake himself free at times in the *Roméo et Juliette* movement, and say musically what he wanted to; he did not allow himself to be continually tied down to saying what he ought to; but how much freer he is in the *Fantastique*, where nothing but a general emotion fetters him! With all its departure from the scheme of previous musical models, the balcony-scene in *Roméo et Juliette* makes, as a whole, the impression of a certain formality; and, although the first movement of the *Fantastique* gives evidence of a decidedly less developed technique, the composer's utterance in it seems free as air in comparison.

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ITALIAN CAPRICCIO, FOR ORCHESTRA, OPUS 45. PETER TCHAIKOVSKY.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

The first performance of this composition in Boston was by the Symphony Orchestra, under Mr. Emil Paur, on October 23, 1897. I have been unable to find any record of its first performance in Russia.

This fanciful composition opens with a slow introduction, *Andante un poco rubato* (6-8 time), in A minor. A loud trumpet-call on notes belonging to the dominant chord precedes some strong introductory harmonies in various groups of wind instruments; then the horns, trumpets, bassoons, trombones, and tuba begin a curiously rhythmic accompaniment — somewhat in the Italian style — over which the violins, violas, and 'celli unfold a broad melody of rather mournful character.

After some imitative passage-work on figures from this melody in the wood-wind, over a close *tremolo* in the higher strings, the melody is re-

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peated by the English-horn and bassoon over a string accompaniment. The movement now changes to *Pochissimo più mosso*, and a new theme in A major is gradually developed by various wind instruments in turn over a *pizzicato* bass. The development goes on in *crescendo* for fuller and fuller orchestra, and with more and more elaborate figuration, until we come to an *Allegro moderato* in D-flat major (4-4 time) — beginning, however, in E-flat major — in which the flutes and violins sing a curious, rather gypsy-like melody over a string accompaniment of the Italian cabaletta sort, against strong arpeggio horn-calls, the key soon jumping, rather than modulating, to D-flat major; in this key all the strings, except the double-basses, sing a new cantilena in octaves against a strongly rhythmic accompaniment in other parts of the orchestra. The extended development of this theme leads to a return of the original *Andante*, treated much as at first, and leading in a *pianissimo* chromatic passage in the first violins and violas over to the main body of the composition. This *Presto* in A minor (6-8 time) is a rushing saltarello, worked up with great vivacity, interrupted at one time by a resounding return of the second theme (*Allegro moderato*) of the introduction, in B-flat major, and ending with a *Prestissimo* in 2-4 time.

This capriccio is scored for 3 flutes (of which the third is interchangeable)

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able with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, tambourine, bass-drum and cymbals, 1 harp, and the usual strings. The score is dedicated to Charles Davidoff.

SYMPHONY No. 6, IN C MINOR, OPUS 58 . ALEXANDER GLAZOUNOFF.

(Born in St. Petersburg on Aug. 10, 1865; still living.)

The first movement opens with an introduction, *Adagio* in C minor (3-4 time), in which a theme is announced "*pianissimo misterioso*" by the 'celli and double-basses, and worked up in free contrapuntal imitation by the strings and wind; then follow some closer imitations on a rhythmic contraction of the same theme, rising to a *fortissimo* climax in the full orchestra. Some syncopated chromatic harmonies follow in the trombones, trumpets, and horns, over a sustained *tremolo* on A-flat in the strings; after which some brief developments on a sighing syncopated figure—first in the wind, then in the basses—lead over to the main body of the movement.

This *Allegro passionato* in C minor (2-2 time) opens immediately with the first theme, which is none other than the theme of the introduction in a different rhythm, but is more extendedly developed. The second theme, *più tranquillo* in E-flat major, enters after a while in the violins in octaves, and is taken up later by the wood-wind. The first theme soon returns in more condensed, fiery developments, and figures from it are

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Engelbert Humperdinck - - - - Moorish Rhapsody
(First time.)

- | | |
|--|-----|
| I. TARIFA, Elegy at Sunrise: Langsam (G major) | 6-4 |
| II. TANGIER, A Night in the Moorish Café: Lebhaft
(G major) - - - - - | 2-4 |
| III. TETUAN, A Ride into the Desert: Massig schnell
(G minor) - - - - - | 3-4 |

Camille Saint-Saëns - Concerto for Pianoforte, No. 4, in C minor,
Op. 44

- | | |
|--|-----------|
| I. Allegro moderato (C minor) - - - - | 4-4 |
| Andante (A-flat major) - - - - | 4-4 |
| II. Allegro vivace (C minor) - - - - | 2-4 (6-8) |
| Andante (C minor) - - - - | 4-4 |
| III. Finale: Allegro (C major) - - - - | 3-4 |

Robert Schumann - Symphony No. 1, in B-flat major, Op. 38

- | | |
|---|-----|
| I. Andante un poco maestoso (B-flat major) - | 4-4 |
| Allegro molto vivace (B-flat major) - - | 2-4 |
| II. Larghetto (E-flat major) - - - - | 3-8 |
| III. Scherzo: Molto vivace (D minor) - - - | 3-4 |
| Trio I.: Molto più vivace (D major) - - - | 2-4 |
| Trio II.: (B-flat major) - - - - | 3-4 |
| IV. Allegro animato e grazioso (B-flat major) - | 2-2 |

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pitted contrapuntally against the second theme in a *fortissimo* climax. This second theme is but a broader melodic version of the sighing syncopated figure in the introduction. Some strong passage-work leads over to the free fantasia.

The second part of the movement is not long, but exceedingly stormy and dramatic, ending with a return of the syncopated brass harmonies of the introduction. The third part is defective, beginning *piano* with the second theme in A-flat major in the wind, then proceeding like the first part until a stormy coda sets in, *Poco più mosso* in C minor, in which key the movement ends.

The second movement is a set of seven variations on a simple theme, *Andante* in G major (2-4 time), which is given out in harmony by the strings. Some of these variations are contrapuntal, others freely romantic. The third is a bright Scherzino in E major; the fourth, a Fugato (*Andante mistico* in the Gregorian Phrygian mode); * the fifth, a Notturmo in B major.

The third movement, Intermezzo: *Allegretto* in E-flat major (3-8 time), is in the form of a scherzo and trio (the latter *Più mosso* in A-flat major), with hints at the theme of the trio returning at the end as a free coda.

The fourth movement, in C major, has much of the Russian dance character. It consists of the free development of one primary and one

* The scale of "white keys" beginning and ending on E.



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secondary theme, of no very marked difference of melodic character, the first of which two is harped on with peculiar persistency. It is carried through various times, tempi, and rhythms; beginning *Andante maestoso* (4-2 time), then changing to *Moderato maestoso* (6-4 time), after which the secondary theme comes in *Scherzando*; then the primary theme returns, *Allegro pesante* (9-4 time), and returns again after a while to *Allegro moderato* (4-2 time). The secondary returns once more, *Moderato maestoso* (2-2 time), in which, however, the triplet (6-4) rhythm soon establishes itself, the movement growing faster and faster up to the close.

This symphony is scored for 3 flutes (of which one is interchangeable with piccolo), 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; bass-drum and cymbals are added in the finale. The score is dedicated to Felix Blumenfeld.

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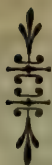
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Robert Schumann - Symphony No. 1, in B-flat major, Op. 38

- | | | |
|---|---------|-----|
| I. Andante un poco maestoso (B-flat major) | - | 4-4 |
| Allegro molto vivace (B-flat major) | - - - | 2-4 |
| II. Larghetto (E-flat major) | - - - - | 3-8 |
| III. Scherzo: Molto vivace (D minor) | - - - | 3-4 |
| Trio I.: Molto più vivace (D major) | - - - | 2-4 |
| Trio II.: (B-flat major) | - - - | 3-4 |
| IV. Allegro animato e grazioso (B-flat major) | - | 2-2 |

Camille Saint-Saëns - Concerto for Pianoforte, No. 4, in C minor,
Op. 44

- | | | |
|--------------------------------|---------|-----------|
| I. Allegro moderato (C minor) | - - - - | 4-4 |
| Andante (A-flat major) | - - - - | 4-4 |
| II. Allegro vivace (C minor) | - - - - | 2-4 (6-8) |
| Andante (C minor) | - - - - | 4-4 |
| III. Finale: Allegro (C major) | - - - - | 3-4 |

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SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1841. It was written after the symphony in D minor, but performed first at a concert given by Clara Schumann at the Leipzig Gewandhaus on March 31, 1841. The one in D minor, originally entitled *Eine symphonistische Phantasie*, was given as the "second symphony" at a concert in the same place on December 6, 1841; the original version of the work now known as *Ouvertüre, Scherzo, und Finale* was also brought out at this concert. But neither of these two works met with as much success as the first; that had been rehearsed and conducted in the most masterly way by Mendelssohn; but Mendelssohn moved to Berlin before December, and the two other works were not so well given. Schumann thought that the two together were perhaps too much for the public. The result was that he published only the B-flat symphony, as No. 1, and returned the two others to his portfolio. A revised version of the D minor was published in 1851 as "fourth symphony, opus 120"; the final version of the *Ouvertüre, Scherzo, und Finale* (which Schumann is said to have first meant to call a *Sinfonietta*) was not published until 1854, although this version was completed in 1845. But the success of the B-flat symphony was unquestioned from the first. The work bears no descriptive title, but Schumann once said that, while writing it, he had spring in his mind, and even once thought of calling it a "spring symphony."

Anent this Mr. John Kautz, of Albany, N.Y., has, in an admirable article of his in the September *Musical Record*: —

"According to Schumann's own version, the writing of the work occurred to him after the reading of Adolf Böttcher's noble and almost Miltonic verses entitled *Du Geist der Wolke*, which are as follows: —

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 Und Nacht verhüllt der Liebe Stern :
 Du Geist der Wolke, trüb' und feucht,
 Was hast Du all' mein Glück verscheucht,
 Was rufst Du Thränen in's Gesicht,
 Und Schatten in der Seele Licht ?
 O wende, wende Deinen Lauf,—
 'Im Thal●blüht der Frühling auf! '*

"Now, pondering upon the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, *Im Thale blüht der Frühling auf!* he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper

* The English prose of this is: "Thou spirit of the Cloud, dull and heavy, fliest threatening over lands and sea; thy grey veil covers in a twinkling heaven's clear eye, thy mist is wafted up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, dull and moist, how hast thou scared all my happiness away, how dost thou summon tears to my face, and shadows into the light of my soul? O turn, turn thy course—"In the valley Spring blooms up!"—W. F. A.

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chords, but scarcely more enduring ones. It will live henceforth as the *Spring Symphony*."

The first movement opens with an introduction, *Andante un poco maestoso* in B-flat major (4-4 time), beginning with a vigorous phrase in the horns and trumpets, answered with enormous power by the full orchestra.* Then come some stormy accents in the basses, with full chords in the brass and the other strings, each chord being echoed a quarter of a beat later by the wood-wind. But the tempest soon calms down; bright bird-like notes in the flute and clarinet over a waving figure in the violas lead to a gradual *crescendo ed accelerando*; this ushers in the main body of the movement.

The *Allegro molto vivace* in B-flat major (2-4 time) begins immediately with the strong and brilliant first theme, the principal figure of which is taken from the initial horn and trumpet call of the introduction (that is, as Schumann originally wrote it: five B-flats, G, A, B-flat). The construction of this theme is perfectly regular: it consists of four four-measure sections, the first and third, and the second and fourth, of which correspond with complete accuracy. The first phrase (two sections) begins on the tonic and ends on the dominant; the second phrase begins on the sub-dominant and ends on the tonic; only thus could the perfect correspondence between the two phrases be preserved, with the theme closing on the tonic. Yet in spite of, or rather because of this very regularity, the immediate juxtaposition of the dominant and sub-dominant harmonies — the one beginning the second phrase, the other closing the first — imparts a certain striking tartness to the whole; seldom has happier use been made of an intrinsically harsh cross-relation. The further development of the theme leads after a while to a modulation to the key of C major; the horns keep repeating the note C for four measures more, indicating that the key of F major (dominant of the principal key) is coming, — just the key in which the second theme ought to appear. Indeed, the second theme does come now, but, to our surprise, not in F major. This theme given out by the clarinets and bassoons in full harmony, is in no definite tonality, but in a mode which savours about equally of A minor and D minor. The second section, however, ends quite distinctly in F major (and with parallel 5ths between treble and bass, too — but they sound as smooth as oil). The further development of the theme adheres to F major, and leads to some *crescendo* subsidiary passage-work, after which the conclusion-theme (exactly in the rhythm of the first theme) sets in and brings the first part of the movement to a close. This first part is repeated.

The free fantasia is long and very elaborate in its working-out. The be-

* A quite characteristic anecdote is connected with this opening phrase, showing how unfamiliar Schumann was at the time with the technique of orchestral instruments. This phrase (five D's, B-flat, C, D — that is, in the B-flat horns and trumpets, five E's, C, D, E) was originally written a third lower, thus giving the brass instruments the following impossible series of notes to play: five C's, A, B-natural, C (producing the effect; five B-flats, G, A, B-flat). Now A and B-natural are stopped notes on the plain horn (if pretty good ones), producing a curious buzzing tone; and they do not exist in the scale of the plain trumpet at all. The effect of this pompous passage at the first rehearsal can better be imagined than described; no one present, least of all Schumann, could keep from laughing. Schumann, probably by Mendelssohn's advice, changed it then and there.

ginning of the third part of the movement is strikingly dramatic and original. The free fantasia ends with a strong *crescendo* climax, which leads immediately to the first theme in the tonic at the beginning of the third part. But the first theme does not now return in the shape it assumed at the beginning of the *Allegro*, but in the broader, more impressive version in which it was heard at the opening of the *Andante* introduction. After this grand outburst, the development proceeds as in the first part of the movement, only now in the tonic. The remainder of the third part bears the regular relations to the first, up to where the conclusion-theme should make its appearance; but now a long and brilliant coda begins, *Animato poco a poco stringendo*, on a wholly new theme of suave, rather folk-song character; it comes in full harmony in the strings, and is developed until the horns and trumpets strike in once more with their original call (now in two-part harmony), leading to a brilliant martial close to the movement.

The second movement, *Larghetto* in E-flat major (3-8 time), is in a free application of the rondo-form. A beautiful romanza-like *cantilena* is developed by the violins in octaves, accompanied by the other strings, the wood-wind and horns entering toward the end to add richness to the colouring. Then follows a more nervous second theme, in C major, the successive phrases of which are given out by the wood-wind and violins alternately. Then the *cantabile* first theme is repeated in the dominant (B-flat major) by the 'celli against a rustling accompaniment in the second violins and violas, and soft syncopated chords in the first violins and wood-wind. Some passage-work on a new episodic theme leads to a third appearance of the first theme now sung in the tonic (E-flat major) by the oboe and horn in octaves, accompanied in full harmony by the clarinets and bassoons, with more elaborate figural passages in the strings. A brief coda, near the close of which some solemn harmonies in the trombones and bassoons produce a very impressive effect, closes the movement with a half-cadence to G major

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(closing on the dominant D major chord); it is thus enchained with the next-following movement.

The third movement, Scherzo: *Molto vivace* in D minor (3-4 time), begins somewhat oddly in respect to tonality. As has been said, the preceding movement ended with a half-cadence in the key of G major; accordingly, the Scherzo begins in G—not, however, in G major, as was to have been expected, but in G minor. But, as the theme develops, one finds that this G minor harmony is not really that of the tonic, as the ear at first took it to be, but that of the sub-dominant; the real key is D minor. The first Trio, *Molto più vivace* in D major (2-4 time), brings some delicious interplay of harmony between the strings and wind; it is developed at considerable length, and followed by a repetition of the Scherzo. Then comes a second Trio in B-flat major (rapid 3-4 time), which consists of imitative contrapuntal work on an ascending and descending scale-passage. A second repetition of the Scherzo follows, after which a short coda, in the rhythm of the first Trio, closes the movement.*

The fourth movement, *Allegro animato e grazioso* in B-flat major (2-2 time), begins with an impressive *fortissimo* exposition by the full orchestra of a figure, the full thematic import of which will appear later. After a long hold, the first theme enters, the cheerfullest, blithest dancing melody, and is worked up by the strings and wood-wind. Soon an equally bright and tripping second theme comes in in G major; in its second phrase we recognize the grand initial figure of the full orchestra at the beginning of the movement, now given out in stern octaves by the strings. Both themes are then worked up alternately until the repeat at the end of the first part of the movement is reached. The free fantasia opens softly and mysteriously; soon the trombones thunder forth the rhythm of the first theme of the first movement, and a long series of imitations on the principal figure

* The rhythm of this first Trio is liable to produce a curious hallucination upon the ear. One seems to hear in it the rhythm of the first theme of the first *Allegro*, although it is not really the same.

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of the first theme of the Finale follows, leading to some soft horn-calls and a florid flute cadenza, after which the third part of the movement begins and is carried through quite regularly. The movement ends with a brilliant dramatic coda.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, triangle (in the first movement), and the usual strings. The score is dedicated to Friedrich August, King of Saxony.

CONCERTO FOR PIANOFORTE, NO. 4, IN C MINOR, OPUS 44.

CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living there.)

This concerto, if not so generally known as the composer's more famous one in G minor, No. 2, must certainly rank next to it in his works in this form. It was first played in Boston many years ago, by Mr. John Preston, at one of the symphony concerts of the Harvard Musical Association. Like most of Saint-Saëns's concertos, it departs considerably from the traditional form, which is none other than the sonata-form. The regular first movement of this form is absent, the work beginning with a sort of free prelude, *allegro moderato*, in C minor, in which a simple theme of eight measures is given out alternately by the orchestra and the piano-forte, treated now contrapuntally, now in a free preluding (*frei phantasierend*) vein, somewhat after the fashion of a cadenza: this is to be re-

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garded merely as an introduction, and soon leads to the main body of the movement, as *andante* in A-flat major. Soft, mysterious harmonies in the orchestra, embroidered with flowing, wavy arpeggi on the pianoforte, lead to the principal theme, a simple *cantabile* melody, treated at some length, and adorned with every sort of ornamental work of which the pianoforte is capable.

The second movement begins with a lively, tricksy *scherzando* in C minor, in which the theme of the prelude to the first movement reappears in a quicker *tempo*. This, like many of Saint-Saëns's *scherzando* movements, shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences,—to that of Mendelssohn, on the one hand, and of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricksy writing that is very individual and thoroughly his own, borrowed as its component elements may be. A short *andante*, in which reminiscences of the first movement reappear, leads to the *finale*, a bright, energetic

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allegro in C major (3-4 time), in which a simple theme of rather a folk-song character is worked out with immense energy and dash in a form approaching that of the rondo. The whole concerto shows the better side of the modern French muse in its conciseness and solidity of style, its variety and brilliancy of coloring, and a certain masterliness which is peculiarly Saint-Saëns's.

OVERTURE TO THE LEGEND OF "THE FAIR MELUSINA," OPUS 32.

FELIX MENDELSSOHN-BARTHOLDY.

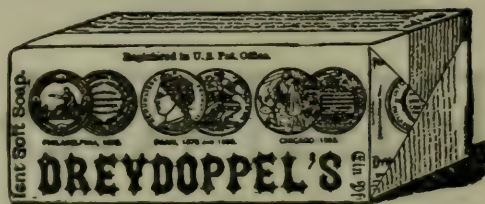
(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

The full title is *Ouverture zum Märchen von der schönen Melusine*, although the overture is commonly known as "to the Fair Melusina." The work was written in 1833; the parts were published in April, 1836, and the full score, in October of the same year. The first public performance was in Düsseldorf in July, 1834, under the composer's direction.

The story of the Fair Melusina, of the water-nymph who became the bride of Count Lusignan, is told at great length by Gustav Schwab in *Die Deutschen Volksbücher* (Stuttgart: S. G. Liesching, 1859), it being the longest story in the volume. Of the many incidents in the story Mendelssohn has taken only the principal one, the love of the chivalrous count for the mermaid.

The overture begins, *Allegro con moto* in F major (6-4 time), with what

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I will call the Melusina-theme, a theme beginning with flowing, waving arpeggio figures and then developing into a more sustained, graceful *cantilena*, throughout the development of which the arpeggio figure appears almost constantly in one part of the orchestra or another as a waving accompaniment.* This charming theme is developed very fully by the wood-wind, horns, and strings, ending with a definite cadence in the tonic. Then the violas, followed by the second violins, attack a more nervous rhythm, upon which the first violins, alternating with the flutes and oboes, outline a new, more strenuous theme in F minor. This we will call the Lusignan-theme; it is developed with great brilliancy and dash by the full orchestra. It is followed after a while by a third theme of more *cantabile*, but still passionate character, in the relative A-flat major, the melody being first sung by the first violins (reinforced later on by the flute an octave higher), then by the first violins and 'celli in octaves, over a waving accompaniment in the second violins and violas and a simple bass, the wood-wind at times adding a richer background of color, and the nervous rhythm of the Lusignan-theme reappearing at moments between the phrases. This third theme might be called the Love-theme. The period closes with a *fortissimo* return of the Lusignan-theme in the full orchestra, ending on a G in the basses which the ear accepts as the dominant of C minor, although this key has not as yet been hinted at. But immediately the Melusina-theme returns softly in the clarinet and flute, and apparently in

* It will hardly escape the notice of the listener of the present day that this arpeggio figure is identical with the one used by Wagner in most of the Rhine-daughter music in *Das Rheingold* and other parts of *Der Ring des Nibelungen*.

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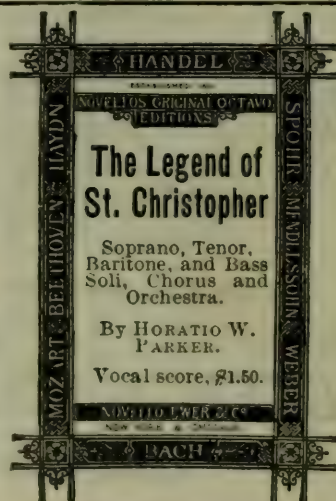
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G major; a cadence to C major soon comes, however, and tells the ear that it was right after all in accepting the G as a dominant, and the free fantasia begins in C major with an extended working-out of the Melusina-theme. The remainder of the overture is taken up with working out the three principal themes, or with their alternate recurrence in nearly their original shape in various keys, ending with the Melusina-theme in the tonic F major.

Although the development of this overture does not follow the scheme of the sonata form, the succession of periods in it is so coherent and well balanced that the listener hardly notices any irregularity. Indeed there is one way of arguing the form into tolerable conformity with that of the sonata: if we call the Lusignan-theme the "first theme," and the Love-theme the "second," and treat the Melusina-theme as episodic, we shall find that the first and second themes are carried out pretty much on the scheme of the sonata form, but interrupted at many points by the episodic Melusina-theme. But this point of view need be adopted only by a very precise stickler for the sonata form. Leaving all traditional form out of the question, one can not fail to see that the Melusina-theme is really the most prominent in the whole overture, and that it would be a contradiction of terms to call it merely episodic. The whole development of the work is so coherent and essentially musical, and its form so stoutly self-consistent, that there is no need of bringing the sonata form into the discussion at all.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.



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The first performance of this composition in Boston was by the Symphony Orchestra, under Mr. Emil Paur, on October 23, 1897. I have been unable to find any record of its first performance in Russia.

This fanciful composition opens with a slow introduction, *Andante un poco rubato* (6-8 time), in A minor. A loud trumpet-call on notes belonging to the dominant chord precedes some strong introductory harmonies in various groups of wind instruments; then the horns, trumpets, bassoons, trombones, and tuba begin a curiously rhythmic accompaniment — somewhat in the Italian style — over which the violins, violas, and 'celli unfold a broad melody of rather mournful character.

After some imitative passage-work on figures from this melody in the wood-wind, over a close *tremolo* in the higher strings, the melody is repeated by the English-horn and bassoon over a string accompaniment. The movement now changes to *Pochissimo più mosso*, and a new theme in A major is gradually developed by various wind instruments in turn over a *pizzicato* bass. The development goes on in *crescendo* for fuller and fuller orchestra, and with more and more elaborate figuration, until we come to an *Allegro moderato* in D-flat major (4-4 time) — beginning, however, in E-flat major — in which the flutes and violins sing a curious, rather gypsy-like melody over a string accompaniment of the Italian cabaletta sort, against strong arpeggio horn-calls, the key soon jumping, rather than modulating, to D-flat major; in this key all the strings, except the double-

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basses, sing a new cantilena in octaves against a strongly rhythmic accompaniment in other parts of the orchestra. The extended development of this theme leads to a return of the original *Andante*, treated much as at first, and leading in a *pianissimo* chromatic passage in the first violins and violas over to the main body of the composition. This *Presto* in A minor (6-8 time) is a rushing saltarello, worked up with great vivacity, interrupted at one time by a resounding return of the second theme (*Allegro moderato*) of the introduction, in B-flat major, and ending with a *Prestissimo* in 2-4 time.

This capriccio is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, tambourine, bass-drum and cymbals, 1 harp, and the usual strings. The score is dedicated to Charles Davi-doff.

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AND THE

FIRST CONCERT

THURSDAY EVENING, NOV. 9,
AT 8.15 PRECISELY.

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FIRST MATINEE,
WEDNESDAY AFTERNOON, NOV. 8,
AT 2.30.

PROGRAMME.

Goldmark, Overture to the "Prometheus Bound" of Aeschylus, Op. 38

Camille Saint-Saëns - Concerto for Pianoforte, No. 4, in C minor,
Op. 44

I. Allegro moderato (C minor)	-	-	-	-	4-4
Andante (A-flat major)	-	-	-	-	4-4
II. Allegro vivace (C minor)	-	-	-	-	2-4 (6-8)
Andante (C minor)	-	-	-	-	4-4
III. Finale: Allegro (C major)	-	-	-	-	3-4

Peter Ilyitch Tchaïkovsky - - - Capriccio Italien, Op. 45

Robert Schumann - Symphony No. 1, in B-flat major, Op. 38

I. Andante un poco maestoso (B-flat major)	-	-	-	4-4
Allegro molto vivace (B-flat major)	-	-	-	2-4
II. Larghetto (E-flat major)	-	-	-	3-8
III. Scherzo: Molto vivace (D minor)	-	-	-	3-4
Trio I.: Molto più vivace (D major)	-	-	-	2-4
Trio II.: (B-flat major)	-	-	-	3-4
IV. Allegro animato e grazioso (B-flat major)	-	-	-	2 2

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*For the Programme of the First Concert, to-morrow (Thursday)
evening, November 9. see page 13.*

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OVERTURE TO THE "PROMETHEUS BOUND" OF ÆSCHYLUS, OPUS 38.

KARL GOLDMARK.

(Born at Kesthely, Hungary, on May 18, 1830; still living in Vienna.)

The overture begins with a slow introduction, *Adagio* (*Feierlich still und ruhig*) in C minor (4-4 time). This opens with a thoughtful *pianissimo* passage in contrapuntal imitation in C major — eight measures on a tonic organ-point, followed by four in the dominant. Then come strong chords in C minor in the full orchestra, each chord being answered in syncopation by the 'celli, double-basses, trombones, and bassoons. A *pianissimo* passage in a march-like rhythm in the brass, answered by the combined strings and wind, leads to some imitations on a pastoral phrase in various wooden wind instruments, at last in the first violins; after which the strings take up a more impassioned cantilena. An impressive *decrescendo* is cut short by a sharp *fortissimo* diminished-7th chord in the full orchestra, with which the introduction ends.

The main body of the overture, *Allegro con brio* in C minor (4-4 time), opens with a fitful, panting introductory passage in the strings and woodwind, swelling rapidly from *piano* to *fortissimo*. Then enters the violent first theme in the tonic C minor, in the violins, horns, and bassoons, over a close tremolo in the other strings, followed by a subsidiary passage against an obstinate triplet figure in the bass. These two themes are then developed with an elaboration that savours of actual working-out, the development at last merging into some dramatic passage-work that leads over to the entrance of the second theme. This cantilena, in the dominant G major, is first given out by the oboe, then repeated in B-flat major by the clarinet; its rhythm is noteworthy for the alternation of groups of two or four notes with triplets; the development is brief. A melodious conclusion-theme follows in B-flat major, sung by the strings against running contrapuntal figuration in the accompaniment; it merges in the beginning of the free fantasia, which is not long, but of a strenuous, dramatic character. The third part opens regularly with a *fortissimo* return of the first theme in the full orchestra in the tonic C minor. This "recapitulation" is quite regular, the second theme coming in the tonic C major — 'celli and clarinet in octaves — answered *pianissimo* by the flute in E-flat major, and the conclusion-theme in G-flat major. The coda begins with the second theme in the clarinet, against fluttering triplet

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figures in the flutes and high harmonies in the violins; this is followed by a return of the conclusion-theme in the first violins, playing in octaves, against running counterpoint in the second violins; a *crescendo* climax for fuller and fuller orchestra leads to a *Più presto alla breve*, in which a still stormier climax is unfolded, leading to a solemn series of horn-calls. A gradual *decrescendo* leads to some parting reminiscences in the clarinet and flute of a figure from the first theme, but now in an altered and, as it were, transfigured form; the overture ends with a double-*pianissimo* chord of C major in the full orchestra.

This overture is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

CONCERTO FOR PIANOFORTE, NO. 4, IN C MINOR, OPUS 44.

CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living there.)

This concerto, if not so generally known as the composer's more famous one in G minor, No. 2, must certainly rank next to it in his works in this form. It was first played in Boston many years ago, by Mr. John Preston, at one of the symphony concerts of the Harvard Musical Association. Like most of Saint-Saëns's concertos, it departs considerably from the traditional form, which is none other than the sonata-form. The regular first movement of this form is absent, the work beginning with a sort of free prelude, *allegro moderato*, in C minor, in which a simple theme of eight measures is given out alternately by the orchestra and the pianoforte, treated now contrapuntally, now in a free preluding (*frei phantasierend*) vein, somewhat after the fashion of a cadenza: this is to be regarded merely as an introduction, and soon leads to the main body of the movement, as *andante* in A-flat major. Soft, mysterious harmonies in the orchestra, embroidered with flowing, wavy arpeggi on the pianoforte, lead to the principal theme, a simple *cantabile* melody, treated at some length, and adorned with every sort of ornamental work of which the pianoforte is capable.

The second movement begins with a lively, tricky *scherzando* in C minor, in which the theme of the prelude to the first movement reappears in a quicker *tempo*. This, like many of Saint-Saëns's *scherzando* movements,

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shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences,— to that of Mendelssohn, on the one hand, and of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricky writing that is very individual and thoroughly his own, borrowed as its component elements may be. A short *andante*, in which reminiscences of the first movement reappear, leads to the *finale*, a bright, energetic *allegro* in C major (3-4 time), in which a simple theme of rather a folk-song character is worked out with immense energy and dash in a form approaching that of the rondo. The whole concerto shows the better side of the modern French muse in its conciseness and solidity of style, its variety and brilliancy of coloring, and a certain masterliness which is peculiarly Saint-Saëns's.

ITALIAN CAPRICCIO, FOR ORCHESTRA, OPUS 45. PETER TCHAIKOVSKY.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

This fanciful composition opens with a slow introduction, *Andante un poco rubato* (6-8 time), in A minor. A loud trumpet-call on notes belonging to the dominant chord precedes some strong introductory harmonies in various groups of wind instruments; then the horns, trumpets, bassoons, trombones, and tuba begin a curiously rhythmic accompaniment— somewhat in the Italian style— over which the violins, violas, and 'celli unfold a broad melody of rather mournful character.

After some imitative passage-work on figures from this melody in the wood-wind, over a close *tremolo* in the higher strings, the melody is repeated by the English-horn and bassoon over a string accompaniment. The movement now changes to *Pochissimo più mosso*, and a new theme in A major is gradually developed by various wind instruments in turn over a *pizzicato* bass. The development goes on in *crescendo* for fuller and fuller orchestra, and with more and more elaborate figuration, until we come to an *Allegro moderato* in D-flat major (4-4 time)— beginning, however, in E-flat major— in which the flutes and violins sing a curious, rather gypsy-like melody over a string accompaniment of the Italian cabaletta sort, against strong arpeggio horn-calls, the key soon jumping, rather than modulating, to D-flat major; in this key all the strings, except the double-basses, sing a new cantilena in octaves against a strongly rhythmic accompaniment in other parts of the orchestra. The extended development of this theme leads to a return of the original *Andante*, treated much as at first, and leading in a *pianissimo* chromatic passage in the first violins and violas over to the main body of the composition. This *Presto* in A minor (6-8 time) is a rushing saltarello, worked up with great vivacity, interrupted at one time by a resounding return of the second theme (*Allegro moderato*) of the introduction, in B-flat major, and ending with a *Prestissimo* in 2-4 time.

This capriccio is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, tambourine, bass-drum and cymbals, 1 harp, and the usual strings. The score is dedicated to Charles Davidoff.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

The first movement opens with an introduction, *Andante un poco maestoso* in B-flat major (4-4 time), beginning with a vigorous phrase in the horns and trumpets, answered with enormous power by the full orchestra.* Then come some 'stormy accents in the basses, with full chords in the brass and the other strings, each chord being echoed a quarter of a beat later by the wood-wind. But the tempest soon calms down; bright bird-like notes in the flute and clarinet over a waving figure in the violas lead to a gradual *crescendo ed accelerando*; this ushers in the main body of the movement.

The *Allegro molto vivace* in B-flat major (2-4 time) begins immediately with the strong and brilliant first theme, the principal figure of which is taken from the initial horn and trumpet call of the introduction (that is, as Schumann originally wrote it: five B-flats, G, A, B-flat). The construction of this theme is perfectly regular: it consists of four four-measure sections, the first and third, and the second and fourth, of which correspond with complete accuracy. The first phrase (two sections) begins on the tonic and ends on the dominant; the second phrase begins on the sub-dominant and ends on the tonic; only thus could the perfect correspondence between the two phrases be preserved, with the theme closing on the tonic. Yet in spite of, or rather because of this very regularity, the immediate juxtaposition of the dominant and sub-dominant harmonies — the one beginning the second phrase, the other closing the first — imparts a certain striking tartness to the whole; seldom has happier use been made of an intrinsically harsh cross-relation. The further development of the theme leads after a while to a modulation to the key of C major; the horns keep repeating the note C for four measures more, indicating that the key of F major (dominant of the principal key) is coming, — just the key in which the second theme ought to appear. Indeed, the second theme does come now, but, to our surprise, not in F major. This theme given out by the clarinets and bassoons in full harmony, is in no definite tonality, but in a mode which savours about equally of A minor and D minor. The second section, however, ends quite distinctly in F major (and with parallel 5ths between treble and bass, too — but they sound as smooth as oil). The further development of the theme adheres to F major, and leads to some *crescendo* subsidiary passage-work, after which the conclusion-theme (exactly in the rhythm of the first theme) sets in and brings the first part of the movement to a close. This first part is repeated.

The free fantasia is long and very elaborate in its working-out. The beginning of the third part of the movement is strikingly dramatic and original. The free fantasia ends with a strong *crescendo* climax, which leads immediately to the first theme in the tonic at the beginning of the third part. But the first theme does not now return in the shape it assumed at the beginning of the *Allegro*, but in the broader, more impressive version in which it was heard at the opening of the *Andante* introduction. After this grand outburst, the development proceeds as in the first part of the move-

* A quite characteristic anecdote is connected with this opening phrase, showing how unfamiliar Schumann was at the time with the technique of orchestral instruments. This phrase (five D's, B-flat, C, D — that is, in the B-flat horns and trumpets, five E's, C, D, E) was originally written a third lower, thus giving the brass instruments the following impossible series of notes to play: five C's, A, B-natural, C (producing the effect; five B-flats, G, A, B-flat). Now A and B-natural are stopped notes on the plain horn (if pretty good ones), producing a curious buzzing tone; and they do not exist in the scale of the plain trumpet at all. The effect of this pompous passage at the first rehearsal can better be imagined than described; no one present, least of all Schumann, could keep from laughing. Schumann, probably by Mendelssohn's advice, changed it then and there.

ment, only now in the tonic. The remainder of the third part bears the regular relations to the first, up to where the conclusion-theme should make its appearance; but now a long and brilliant coda begins, *Animato poco a poco stringendo*, on a wholly new theme of suave, rather folk-song character; it comes in full harmony in the strings, and is developed until the horns and trumpets strike in once more with their original call (now in two-part harmony), leading to a brilliant martial close to the movement.

The second movement, *Larghetto* in E-flat major (3-8 time), is in a free application of the rondo-form. A beautiful romanza-like *cantilena* is developed by the violins in octaves, accompanied by the other strings, the wood-wind and horns entering toward the end to add richness to the colouring. Then follows a more nervous second theme, in C major, the successive phrases of which are given out by the wood-wind and violins alternately. Then the *cantabile* first theme is repeated in the dominant (B-flat major) by the 'celli against a rustling accompaniment in the second violins and violas, and soft syncopated chords in the first violins and wood-wind. Some passage-work on a new episodic theme leads to a third appearance of the first theme now sung in the tonic (E-flat major) by the oboe and horn in octaves, accompanied in full harmony by the clarinets and bassoons, with more elaborate figural passages in the strings. A brief coda, near the close of which some solemn harmonies in the trombones and bassoons produce a very impressive effect, closes the movement with a half-cadence to G major (closing on the dominant D major chord); it is thus enchained with the next-following movement.

The third movement, Scherzo: *Molto vivace* in D minor (3-4 time), begins somewhat oddly in respect to tonality. As has been said, the preceding movement ended with a half-cadence in the key of G major; accordingly, the Scherzo begins in G—not, however, in G major, as was to have been expected, but in G minor. But, as the theme develops, one finds that this G minor harmony is not really that of the tonic, as the ear at first took it to be, but that of the sub-dominant; the real key is D minor. The first Trio, *Molto più vivace* in D major (2-4 time), brings some delicious interplay of harmony between the strings and wind; it is developed at considerable length, and followed by a repetition of the Scherzo. Then comes a second Trio in B-flat major (rapid 3-4 time), which consists of

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imitative contrapuntal work on an ascending and descending scale-passage. A second repetition of the Scherzo follows, after which a short coda, in the rhythm of the first Trio, closes the movement.*

The fourth movement, *Allegro animato e grazioso* in B-flat major (2-2 time), begins with an impressive *fortissimo* exposition by the full orchestra of a figure, the full thematic import of which will appear later. After a long hold, the first theme enters, the cheerfullest, blithest dancing melody, and is worked up by the strings and wood-wind. Soon an equally bright and tripping second theme comes in in G major; in its second phrase we recognize the grand initial figure of the full orchestra at the beginning of the movement, now given out in stern octaves by the strings. Both themes are then worked up alternately until the repeat at the end of the first part of the movement is reached. The free fantasia opens softly and mysteriously; soon the trombones thunder forth the rhythm of the first theme of the first movement, and a long series of imitations on the principal figure of the first theme of the Finale follows, leading to some soft horn-calls and a florid flute cadenza, after which the third part of the movement begins and is carried through quite regularly. The movement ends with a brilliant dramatic coda.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, triangle (in the first movement), and the usual strings. The score is dedicated to Friedrich August, King of Saxony.

* The rhythm of this first Trio is liable to produce a curious hallucination upon the ear. One seems to hear in it the rhythm of the first theme of the first *Allegro*, although it is not really the same.



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AT 8.15.

PROGRAMME.

Siegfried Wagner - - - Overture, "Der Barenhauser"
(First time.)

Engelbert Humperdinck — — — — Moorish Rhapsody
(First time.)

- | | | |
|------|--|-----|
| I. | TARIFA, Elegy at Sunrise: Langsam (G major) | 6-4 |
| II. | TANGIER, A Night in the Moorish Café: Lebhaft
(G major) | 2-4 |
| III. | TETUAN, A Ride into the Desert: Mässig schnell.
(G minor) | 3-4 |

Anton Rubinstein Concerto for Pianoforte, No. 4, in D minor, Op. 70

- | | | | | | | |
|--------------------------------|---|---|---|---|---|-----|
| I. Moderato (D minor) - | - | - | - | - | - | 2-2 |
| II. Moderato assai (F major) | - | - | - | - | - | 3-4 |
| III. Allegro assai (D minor) - | - | - | - | - | - | 2-4 |

Alexander Glazounoff — — Symphony No. 6, in C minor, Op. 58
(First time.)

- | | | |
|------|--|-----|
| I. | Adagio (C minor) - - - - - | 3-4 |
| | Allegro passionato (C minor) - - - - - | 2-2 |
| II. | Tema con variazioni: Andante (G major) - - - - - | 2-4 |
| III. | Intermezzo: Allegretto (E-flat major) - - - - - | 3-8 |
| IV. | Andante maestoso—moderato maestoso—allegro
moderato (C major) - - - - - | 4-2 |

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OVERTURE TO "DER BÄRENHÄUTER". SIEGFRIED WAGNER.

Der Bärenhäuter ("The Man with the Bear-skin"), opera in three acts, the text and music by Siegfried Wagner,—only son of Richard Wagner,—was first brought out in Karlsruhe on April 27, 1899. The cast included:—

Hans Kraft	HERR KNOTE
Der Teufel	HERR NEBE
Ein Fremder	HERR KELLER
Luise	FRAU MOTTL
Conductor	FELIX MOTTL

On a fly-leaf of the full score of the Overture is printed the following:—

"The Overture divides itself into five parts:

"I. Characterization of the Bärenhäuter. (Hans Kraft.) He goes out into the world full of joyous defiance, saucily challenging anyone who may wish to do him harm. (Horn-call.)

"II. His call is answered by one whom Hans Kraft did not expect: by the incarnate Devil himself. ('Monsieur Horsefoot.') At first there is a whirring in the air.—Hans listens; he calls again; the apparition grows clearer; the horn-call sounds more faintly, and the Devil worms his way boldly up to Hans.

"III. Then the 'Eternal-Womanly' raises her hand protectingly over the innocent man. The theme follows the woman's form. (Luise.) Ecstatic delight of the happy Hans,

"IV. in which he is only too soon disturbed by the Devil, who creeps up impudently. (Fugato in the wood-wind, working-out.) A fight ensues between Hans Kraft and the Devil. Hans is having the worst of it, when the girl takes his part as guardian angel. The Devil, raging and threatening more and more fiercely, is at last overcome by the power of love.

"V. Hans, filled with gratitude and joy, comes out of the fight purified and strengthened."

As the form of the overture is quite free, the above account is all-sufficient to explain the composer's meaning. It begins in C minor (*Lebhaft*, 4-4 time) and ends in E-flat major. It is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, bass-drum, and the usual strings. The score bears no dedication.

CHARLES L. YOUNG,

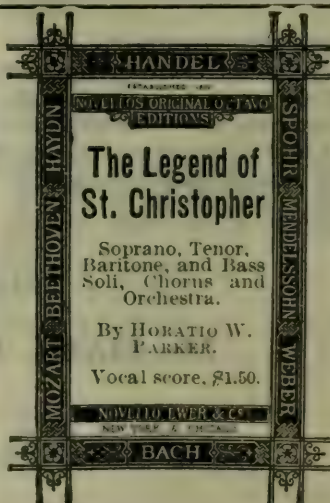
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(Born at Sieburg, on the Rhine, on Sept. 1, 1854; still living.)

The first two movements of this Rhapsody were played, under the composer's direction, at the Leeds (England) Musical Festival, on October 7, 1898. The entire work was given in Germany shortly afterwards.

This romantic composition is in three separate movements; the titles of which are as follows:—

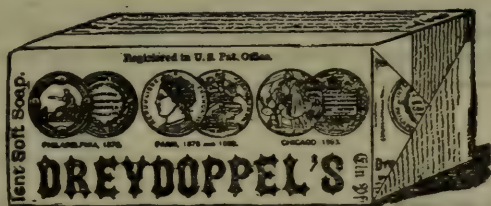
- I. Tarifa: Elegy at Sunrise.
- II. Tangier: A Night in the Moorish Café.
- III. Tetuan: A Ride into the Desert.*

The first movement, "Tarifa," *Langsam* (Slow) in G major (6-4 time), opens with a long expressive passage for the muted first violins alone, beginning *pianissimo*, swelling gradually to *fortissimo*, then subsiding to *pianissimo* again. The alto-oboe (English-horn) then intones a slow melody of Moorish character, against which the violins bring in waving counter-figures; the Moorish melody is then given in harmony by the alto-oboe, clarinets, bassoons, and two horns. So much by way of preluding.

* On a fly-leaf of the full score are printed three poems by Gustav Humperdinck, entitled respectively: "Tarifa," "Tangier," and "Tetuan." The page has the caption: "Program"; which caption is, however, crossed out in pencil in the copy sent to the Boston Symphony Orchestra. As the publisher of the score—Max Brockhaus, of Leipzig—objects to these poems being reprinted on concert-programs, I have omitted translating them here.—W. F. A.

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Against sustained harmony in the clarinets and bassoons, the 'celli now play a waving figure, which is taken up in imitation by other instruments, leading to a *forte* entry of the first violin theme, now in the unmuted violins in octaves, against fluttering syncopated chords in the wood-wind, and an expressive counter-theme in the horn. This passage is worked up *crescendo* in livelier and livelier rhythm to *fortissimo*, then dies away to *pianissimo* again in the first violins alone. The oboe announces a livelier tune of rather pastoral character, phrases of which are given out alternately with a new, more pensive theme in the strings. Here we have all the thematic material of the movement; the first theme of the muted violins, the Moorish melody of the alto-oboe, the pastoral dance-tune of the oboe, and the pensive melody of the strings. These four themes are now gradually worked out in alternation and conjunction to the close of the movement. The form is perfectly free.*

The second movement, "Tangier," *Lebhaft* (Lively) in G major (2-4 time), opens with a rushing passage in sixteenth-notes in all the strings, against chords in the wind, beginning *forte*, then swelling to *fortissimo*, and diminishing to *piano*. After this preluding, the bassoon enters with a quaint little theme, which is worked up as a fugato by instruments of the double-reed family — oboe, alto-oboe, and bassoons — later by all the wood-wind and horns, over a regularly recurring figure in the 'celli and double-basses. The period is rounded off by a return of the opening rush of the strings. Now comes a change to B minor (6-8 time); the violas

*The contrapuntal juxtaposition of the dance-tune and what I have called the "pensive melody" irresistibly recalls the very similar treatment of the "pastoral melody" and the "love melody" in Liszt's *Les Préludes*. Only that the development here is at once more extended and far more complex.

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announce an equally quaint theme, which is but the first in quite a procession of themes, which are elaborately worked up in succession, in alternation, and in immediate juxtaposition, until the movement becomes a perfect babel. It ends *pianissimo* in E minor. The subject of this movement is the wine-drinking and opium-smoking in a native café in Tangier, in the midst of which an itinerant singer arouses the crowd to a fury of enthusiasm by singing of the old glory of the Moors in Granada and Seville; after the song is over, the drinkers and smokers fall back into their former lethargy.

The third movement, "Tetuan," *Mässig schnell* (Moderately fast) in G minor (3-4 time), presents a background of picturesque writing in which the galloping of the horse, the sand-clouds of the desert, the heat of the sun's rays are variously suggested. Against this background stands out prominently the slow, mournful Moorish melody given out by the alto-oboe near the beginning of the "Tarifa" movement; this melody may be called the principal theme, or leading motive, of the movement. Against this melody are brought in several counter-themes of more or less melodious *cantabile* character. The form and development are perfectly free, the latter being often exceedingly elaborate. Toward the close, the first *Tarifa* theme returns in the violins, the coda of the movement being meant to suggest a mirage, or *fata morgana* vision of an oasis. The whole closes in G major.

This rhapsody is scored for 1 piccolo-flute, 2 flutes, 1 oboe, 1 alto-oboe, 2 clarinets, 1 bass-clarinete, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, Glockenspiel, cymbals, and the usual strings. The score bears no dedication.

CONCERTO FOR PIANOFORTE, No. 4, IN D MINOR, OP. 70.

ANTON RUBINSTEIN.

(Born at Wechwotinetz, Russian Bessarabia, on Nov. 30, 1829; died in St. Petersburg on Nov. 20, 1894.)

The first movement of this concerto, *Moderato* in D minor (2-2 time), is a fine instance of compact, concise form. The wind instruments in the orchestra begin immediately with the exposition of the stern first theme,

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which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind

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play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggi being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the woodwind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggi. A short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the key of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then

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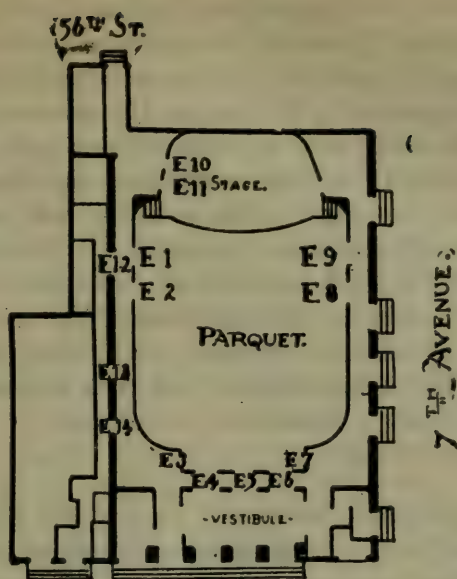
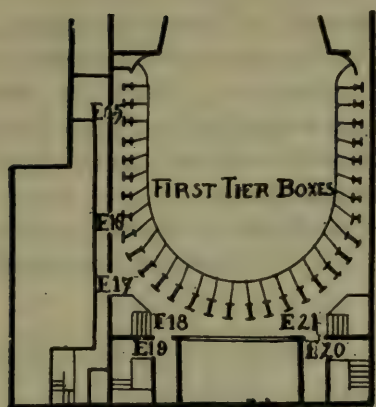
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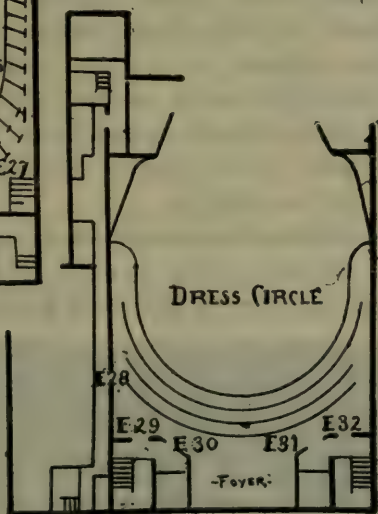
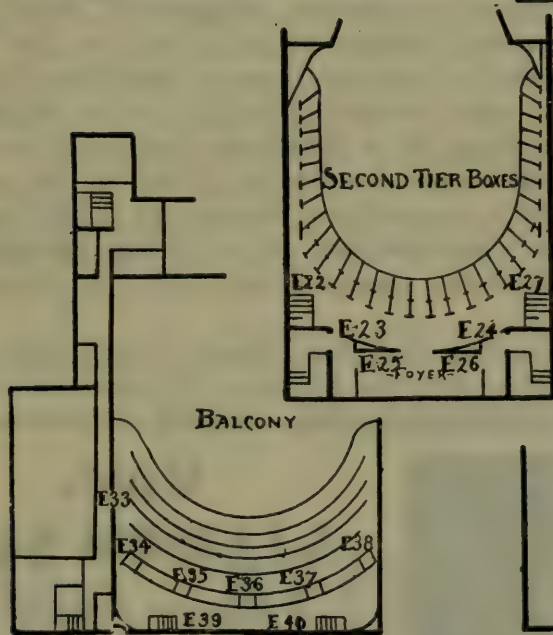
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further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

SYMPHONY No. 6, IN C MINOR, OPUS 58 . ALEXANDER GLAZOUNOFF.
(Born in St. Petersburg on Aug. 10, 1865; still living.)

The first movement opens with an introduction, *Adagio* in C minor (3-4 time), in which a theme is announced "*pianissimo misterioso*" by the 'celli and double-basses, and worked up in free contrapuntal imitation by the strings and wind; then follow some closer imitations on a rhythmic contraction of the same theme, rising to a *fortissimo* climax in the full orchestra. Some syncopated chromatic harmonies follow in the trombones, trumpets, and horns, over a sustained *tremolo* on A-flat in the strings; after which some brief developments on a sighing syncopated figure—first in the wind, then in the basses—lead over to the main body of the movement.

This *Allegro passionato* in C minor (2-2 time) opens immediately with the first theme, which is none other than the theme of the introduction in



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a different rhythm, but is more extendedly developed. The second theme, *più tranquillo* in E-flat major, enters after a while in the violins in octaves, and is taken up later by the wood-wind. The first theme soon returns in more condensed, fiery developments, and figures from it are pitted contrapuntally against the second theme in a *fortissimo* climax. This second theme is but a broader melodic version of the sighing syncopated figure in the introduction. Some strong passage-work leads over to the free fantasia.

The second part of the movement is not long, but exceedingly stormy and dramatic, ending with a return of the syncopated brass harmonies of the introduction. The third part is defective, beginning *piano* with the second theme in A-flat major in the wind, then proceeding like the first part until a stormy coda sets in, *Poco più mosso* in C minor, in which key the movement ends.

The second movement is a set of seven variations on a simple theme, *Andante* in G major (2-4 time), which is given out in harmony by the strings. Some of these variations are contrapuntal, others freely romantic. The third is a bright Scherzino in E major; the fourth, a Fugato (*Andante mistico* in the Gregorian Phrygian mode); * the fifth, a Notturmo in B major.

The third movement, Intermezzo: *Allegretto* in E-flat major (3-8 time), is in the form of a scherzo and trio (the latter *Più mosso* in A-flat major), with hints at the theme of the trio returning at the end as a free coda.

The fourth movement, in C major, has much of the Russian dance character. It consists of the free development of one primary and one secondary theme, of no very marked difference of melodic character, the first of which two is harped on with peculiar persistency. It is carried through various times, tempi, and rhythms; beginning *Andante maestoso*

* The scale of "white keys" beginning and ending on E.

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(4-2 time), then changing to *Moderato maestoso* (6-4 time), after which the secondary theme comes in *Scherzando*; then the primary theme returns, *Allegro pesante* (9-4 time), and returns again after a while to *Allegro moderato* (4-2 time). The secondary returns once more, *Moderato maestoso* (2-2 time), in which, however, the triplet (6-4) rhythm soon establishes itself, the movement growing faster and faster up to the close.

This symphony is scored for 3 flutes (of which one is interchangeable with piccolo), 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; bass-drum and cymbals are added in the finale. The score is dedicated to Felix Blumenfeld.

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MOZART	-	-	-	-	-	-	Quartet in B-flat major
SAINT-SAENS	-	-	-	-	-	-	Sonata for Violoncello and Piano, in C minor
BORODINE	-	-	-	-	-	-	Quartet in A major

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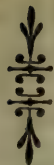
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Richard Wagner Prelude to "The Master Singers of Nuremberg"

Anton Rubinstein Concerto for Pianoforte, No. 4, in D minor, Op. 70

- | | | | | | | |
|------------------------------|---|---|---|---|---|-----|
| I. Moderato (D minor) - | - | - | - | - | - | 2-2 |
| II. Moderato assai (F major) | - | - | - | - | - | 3-4 |
| III. Allegro assai (D minor) | - | - | - | - | - | 2-4 |

Peter Ilyitch Tchaïkovsky - - - Capriccio Italien, Op. 45

Robert Schumann - Symphony No. 1, in B-flat major, Op. 38

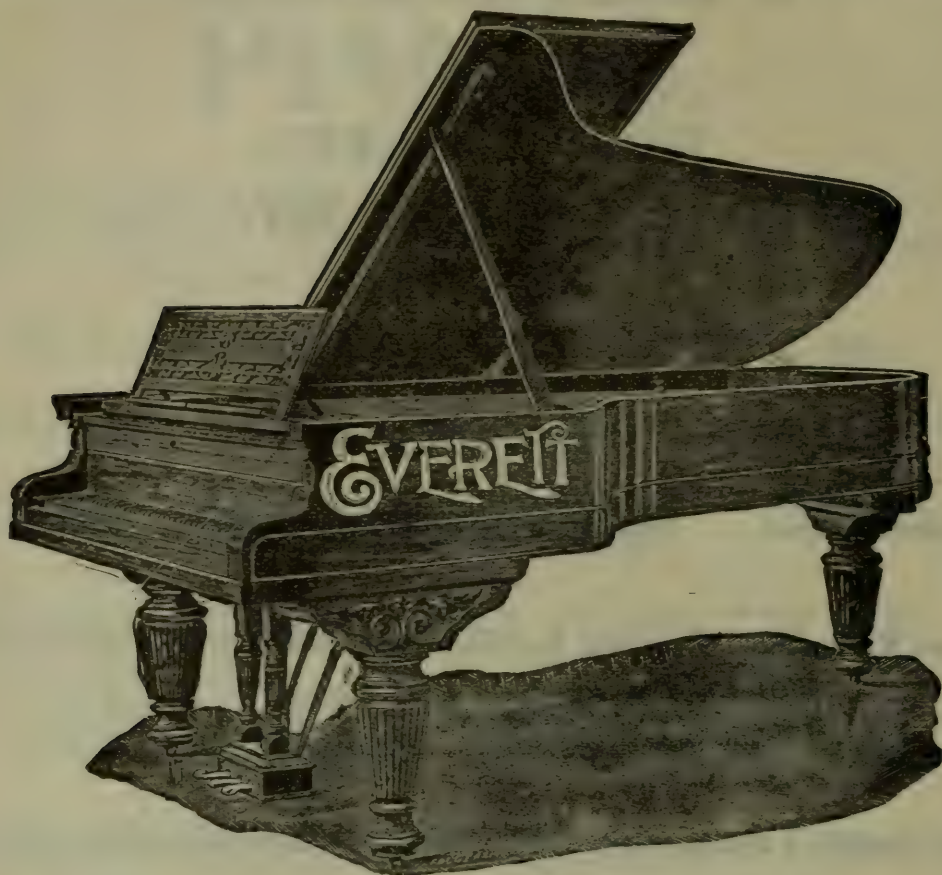
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|---|---|-----|
| I. Andante un poco maestoso (B-flat major) | - | 4-4 |
| Allegro molto vivace (B-flat major) | - | 2-4 |
| II. Larghetto (E-flat major) | - | 3-8 |
| III. Scherzo: Molto vivace (D minor) | - | 3-4 |
| Trio I.: Molto più vivace (D major) | - | 2-4 |
| Trio II.: (B-flat major) | - | 3-4 |
| IV. Allegro animato e grazioso (B-flat major) | - | 2-2 |

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PRELUDE TO "THE MASTER SINGERS OF NUREMBERG."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play" — in the antique Greek sense — to *Tannhäuser*.

The prelude opens strongly and broadly with the first theme of the Master Singer's March, treated contrapuntally — in evident allusion to the old school of musical art which the master singers represent in the comedy. The exposition of this first theme is followed by a subsidiary — the second theme of the same march, also known as the KING DAVID-motive (David was the tutelary patron of Master Singers' guild) — which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werbelied*, leading to a modulation to E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third act. This burlesque counterpoint goes on until it becomes sheer "cats-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preislied*, — which here becomes the real second theme of the prelude, — while the wood-wind play the first subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins sur-

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round this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent coda closes the movement.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, harp, and the usual strings.

CONCERTO FOR PIANOFORTE, No. 4, IN D MINOR, OP. 70.

ANTON RUBINSTEIN.

(Born at Wechwotinetz, Russian Bessarabia, on Nov. 30, 1829; died in St. Petersburg on Nov. 20, 1894.)

The first movement of this concerto, *Moderato* in D minor (2-2 time), is a fine instance of compact, concise form. The wind instruments in the orchestra begin immediately with the exposition of the stern first theme, which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the

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simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggi being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard

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at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the woodwind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggj. A short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the key of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

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ENTR'ACTE.

ON FORM AGAIN.

Mr. J. F. Runciman expressed a wish, not long ago, that orchestral composers would give up, on the one hand, writing symphonies by rule and, on the other, writing symphonic poems. He wished that, instead of their doing either of these things, they would write "symphonies," not by rule, not according to any conventionally determined scheme, but in a form which should be the natural outcome of their own inspiration.

I must say that I am more than half inclined to agree with him. Unsatisfactory as Wagner's dictum sounds at first: that the matter which a composer has to impart to the world will, and can, exert the only true conditioning influence upon the form in which he imparts it, that, whenever a composer really has something to say, the artistic form in which he says it will come of itself, one must recognize in the end that this dictum actually does set forth one of the indispensable conditions of original composition. And composition which is not original is, upon the whole, not what the world wants.

Let us not allow ourselves to be deceived by superficial appearances and half-truths. It is easy enough to point to several composers of undoubted originality, of unquestioned force of genius, who have written in what seem at first sight to be purely conventional forms; Bach did not create the fugue, neither did Mozart nor Beethoven create the symphony. But true as this is, it is only a half-truth if it is taken to imply that the forms in which these composers wrote were not directly conditioned by what they had to say. Bach never wrote a fugue slavishly according to a prescribed model; neither did Mozart or Beethoven write symphonies in this way. When Bach wrote in the fugue-form, or Mozart and Beethoven, in the symphonic form, it was because what they had to say naturally expressed itself in these forms. One can hardly imagine old John Sebastian writing a fugue, as Mendelssohn once admitted that he wrote the five-part B-flat



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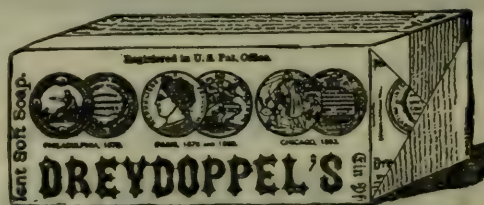
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major fugue in his *St. Paul*, "because he knew the public expected it of him." It is equally difficult to imagine Beethoven writing a symphony because that form had the sanction of Haydn and Mozart. What may be called the fugal essence was part and parcel of Bach's musical nature; the sonata and rondo forms were equally congenial to Mozart and Beethoven. But note how these men gradually changed the forms in which they wrote, as each one progressed farther and farther in his career; how they developed these forms, holding fast, it is true, by the general spirit, but taking infinite liberties in matters of detail. The fugue Bach left as a legacy to after generations was by no means the fugue he first took from Dietrich Buxtehude; what relation do you find between the "canonical" first theme, first subsidiary, second theme, second subsidiary, and conclusion-theme of the first part of a sonata (or symphonic) movement, and the flowing succession of eight different themes in the first part of the first movement of Beethoven's ninth symphony? And yet is not this movement of Beethoven's as essentially symphonic as any by old Father Haydn?

Time has winnowed out the fugues and symphonies that were written "according to plan," and consigned them to dusty shelves. The mere fact of a composition's agreeing in form with another is no proof of its being an imitation of that other; both may have fallen quite naturally into the same form, and for a deeper interior reason than imitation. To take up only one detail, look at the different spirit in which composers have treated the repeat at the end of the first part of a symphonic movement. This repeat was a convention, rooted in musical doings that long antedate old Bach himself; but see the difference between the results, when a composer makes it simply to carry out the old scheme, and when he makes it for a real musical purpose. There are some such repeats in Haydn, Mozart, and Beethoven which you cannot omit without infinite injury to the music; the first part ends, say, in the dominant; with the

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repeat you come back to the tonic by an authentic cadence; the second part, or free fantasia, begins in quite another key, to which you get from the dominant at the end of the repeated first part by a sort of deceptive cadence. Well, this deceptive cadence gains half its zest from being something different from the authentic cadence you heard a while ago; omit the latter, and it loses its musical sense. What would the passage from the dominant G major of the end of the first part of the movement to the A-flat major of the free fantasia be, in the first movement of Schubert's C major symphony, had we not already heard that same dominant go back to the tonic C major? But there are many symphonic first movements in which the repeat of the first part says absolutely nothing, and you feel that it is there only because the composer put it there according to conventional rule. It is very seldom, however, that you find a really great composer following a rule when he does not feel it to be to his artistic advantage, to be to the advantage of his expression, to do so. It is, for the most part, only the duffers who follow rules because they are rules.

As for the symphonic poem matter, the real objection to the so-called symphonic poem, as a musical form, is that it is singularly fallacious. At first sight it seems to offer the composer the greatest imaginable freedom in creating an original form for himself; but this appearance is exceedingly deceptive. The truth is that, in turning from the cut-and-dried symphony—the purely conventional symphony, according to rule—to the seemingly free symphonic poem, the composer is only changing masters. It may be said of him, as Ambros said of Caccini and Peri, with their new dramatic *stile rappresentativo*, "They had escaped from the tyranny and jurisdiction of Counterpoint, to fall under the tyranny and jurisdiction of the Word—how much they gained in artistic freedom by the change might be worth discussing."

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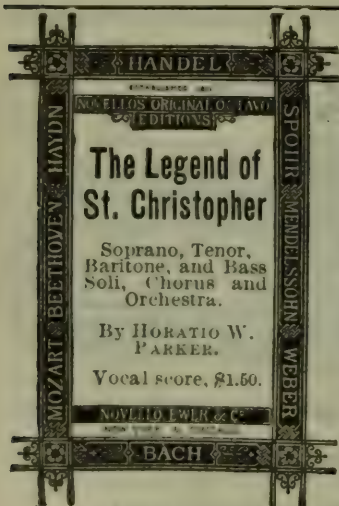
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It is a great mistake to say that the musical form of the symphonic poem is "free." The composer is not, to be sure, bound by any conventional rules, neither is there the faintest excuse for his even pretending to be so bound; but he is bound by his poetic subject, and his relation to this subject is of such a nature that he can hardly prevent its assuming the character and functions of a form-conditioning influence. If he is poetically honest, he can not help letting his subject exert an influence upon the musical form of his composition. And it is needless to say that this influence is not, and hardly can be, a really musical one; or, if it is musical, it is so by the merest chance. He has exchanged his old pedantic master — time-honoured musical convention — for another no less tyrannous, and not at all musical, at that! Under the sway of his chosen poetic subject, he has the very faintest chance in the world of letting his musical ideas fall of themselves into the form which is natural to them. He will have to keep fitting his musical expression to his poetical subject, just as the dramatic opera-composer has to; but without the latter's resource of text, stage-presentation, and dramatic action to make the adaptation plain to his listeners, and the intimate relation between music and subject intelligible. The form he is forced to adopt, by an outside power, is not musically intelligible in itself; neither can he rely upon any truly artistic agency to explain it — only upon a printed program, to which the listener can refer, at a considerable risk of losing something of the music meanwhile! The music is no better than an illustration of a story which it does not tell you; and is not told you in an artistic way, at best.

Do not think that I undervalue the true inspiration composer after composer has drawn from extra-musical material. Berlioz, for one, would have been well-nigh impotent without it; for his best inspirations were drawn from outside the realm of his particular art. But even in Berlioz's case we can see of what detriment it was to his freedom of musical expression



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to adhere too slavishly to the minutiae of his poetic subject. One may find more maturity of feeling in the balcony-scene of his *Roméo et Juliette* symphony than in the first movement of his *Fantastique*; but it is none the less evident how much more his musical expression was hampered by adhering to the details of Shakspeare's text in the former, than it was by the mere words "*Rêveries Passions*" in the latter. To be sure, he was man enough — great genius that he was — to shake himself free at times in the *Roméo et Juliette* movement, and say musically what he wanted to; he did not allow himself to be continually tied down to saying what he ought to; but how much freer he is in the *Fantastique*, where nothing but a general emotion fetters him! With all its departure from the scheme of previous musical models, the balcony-scene in *Roméo et Juliette* makes, as a whole, the impression of a certain formality; and, although the first movement of the *Fantastique* gives evidence of a decidedly less developed technique, the composer's utterance in it seems free as air in comparison.

ITALIAN CAPRICCIO, FOR ORCHESTRA, OPUS 45. PETER TCHAIKOVSKY.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

The first performance of this composition in Boston was by the Symphony Orchestra, under Mr. Emil Paur, on October 23, 1897. I have been unable to find any record of its first performance in Russia.

This fanciful composition opens with a slow introduction, *Andante un poco rubato* (6-8 time), in A minor. A loud trumpet-call on notes belonging to the dominant chord precedes some strong introductory harmonies in various groups of wind instruments; then the horns, trumpets, bassoons, trombones, and tuba begin a curiously rhythmic accompaniment — somewhat in the Italian style — over which the violins, violas, and 'celli unfold a broad melody of rather mournful character.

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After some imitative passage-work on figures from this melody in the wood-wind, over a close *tremolo* in the higher strings, the melody is repeated by the English-horn and bassoon over a string accompaniment. The movement now changes to *Pochissimo più mosso*, and a new theme in A major is gradually developed by various wind instruments in turn over a *pizzicato* bass. The development goes on in *crescendo* for fuller and fuller orchestra, and with more and more elaborate figuration, until we come to an *Allegro moderato* in D-flat major (4-4 time) — beginning, however, in E-flat major — in which the flutes and violins sing a curious, rather gypsy-like melody over a string accompaniment of the Italian cabaletta sort, against strong arpeggio horn-calls, the key soon jumping, rather than modulating, to D-flat major; in this key all the strings, except the double-basses, sing a new cantilena in octaves against a strongly rhythmic accompaniment in other parts of the orchestra. The extended development of this theme leads to a return of the original *Andante*, treated much as at first, and leading in a *pianissimo* chromatic passage in the first violins and violas over to the main body of the composition. This *Presto* in A minor (6-8 time) is a rushing saltarello, worked up with great vivacity, interrupted at one time by a resounding return of the second theme (*Allegro moderato*) of the introduction, in B-flat major, and ending with a *Prestissimo* in 2-4 time.

This capriccio is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, tambourine, bass-drum and cymbals, 1 harp, and the usual strings. The score is dedicated to Charles Davi-doff.

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SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1841. It was written after the symphony in D minor, but performed first at a concert given by Clara Schumann at the Leipzig Gewandhaus on March 31, 1841. The one in D minor, originally entitled *Eine symphonistische Phantasie*, was given as the "second symphony" at a concert in the same place on December 6, 1841; the original version of the work now known as *Ouvertüre, Scherzö, und Finale* was also brought out at this concert. But neither of these two works met with as much success as the first; that had been rehearsed and conducted in the most masterly way by Mendelssohn; but Mendelssohn moved to Berlin before December, and the two other works were not so well given. Schumann thought that the two together were perhaps too much for the public. The result was that he published only the B-flat symphony, as No. 1, and returned the two others to his portfolio. A revised version of the D minor was published in 1851 as "fourth symphony, opus 120"; the final version of the *Ouvertüre, Scherzo, und Finale* (which Schumann is said to have first meant to call a *Sinfonietta*) was not published until 1854, although this version was completed in 1845. But the success of the B-flat symphony was unquestioned from the first. The work bears no descriptive title, but Schumann once said that, while writing it, he had spring in his mind, and even once thought of calling it a "spring symphony."

Anent this Mr. John Kautz, of Albany, N.Y., has, in an admirable article of his in the September *Musical Record* : —

"According to Schumann's own version, the writing of the work occurred to him after the reading of Adolf Böttcher's noble and almost Miltonic verses entitled *Du Geist der Wolke*, which are as follows : —

Du Geist der Wolke, trüb' und Schwer,
Fliegst drohend über Land und Meer,

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu,



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Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern :

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,
Und Schatten in der Seele Licht ?

O wende, wende Deinen Lauf,—
'Im Thale blüht der Frühling auf!'

“Now, pondering upon the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, *Im Thale blüht der Frühling auf!* he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforth as the *Spring Symphony*.”

The first movement opens with an introduction, *Andante un poco maestoso* in B-flat major (4-4 time), beginning with a vigorous phrase in the horns and trumpets, answered with enormous power by the full orchestra.†

* The English prose of this is: “Thou spirit of the Cloud, dull and heavy, fliest threatening over lands and sea; thy grey veil covers in a twinkling heaven's clear eye, thy mist is wafted up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, dull and moist, how hast thou scared all my happiness away, how dost thou summon tears to my face, and shadows into the light of my soul? O turn, turn thy course—'In the valley Spring blooms up!'"—W. F. A.

† A quite characteristic anecdote is connected with this opening phrase, showing how unfamiliar Schumann was at the time with the technique of orchestral instruments. This phrase (five D's, B-flat, C, D—that is, in the B-flat horns and trumpets, five E's, C, D, E) was originally written a third lower, thus giving the brass instruments the following impossible series of notes to play: five C's, A, B-natural, C (producing the effect; five B-flats, G, A, B-flat). Now A and B-natural are stopped notes on the plain horn (if pretty good ones), producing a curious buzzing tone; and they do not exist in the scale of the plain trumpet at all. The effect of this pompous passage at the first rehearsal can better be imagined than described; no one present, least of all Schumann, could keep from laughing. Schumann, probably by Mendelssohn's advice, changed it then and there.

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Then come some stormy accents in the basses, with full chords in the brass and the other strings, each chord being echoed a quarter of a beat later by the wood-wind. But the tempest soon calms down; bright bird-like notes in the flute and clarinet over a waving figure in the violas lead to a gradual *crescendo ed accelerando*; this ushers in the main body of the movement.

The *Allegro molto vivace* in B-flat major (2-4 time) begins immediately with the strong and brilliant first theme, the principal figure of which is taken from the initial horn and trumpet call of the introduction (that is, as Schumann originally wrote it: five B-flats, G, A, B-flat). The construction of this theme is perfectly regular: it consists of four four-measure sections, the first and third, and the second and fourth, of which correspond with complete accuracy. The first phrase (two sections) begins on the tonic and ends on the dominant; the second phrase begins on the sub-dominant and ends on the tonic; only thus could the perfect correspondence between the two phrases be preserved, with the theme closing on the tonic. Yet in spite of, or rather because of this very regularity, the immediate juxtaposition of the dominant and sub-dominant harmonies—the one beginning the second phrase, the other closing the first—imparts a certain striking tartness to the whole; seldom has happier use been made of an intrinsically harsh cross-relation. The further development of the theme leads after a while to a modulation to the key of C major; the horns keep repeating the note C for four measures more, indicating that the key of F major (dominant of the principal key) is coming,—just the key in which the second theme ought to appear. Indeed, the second theme does come now, but, to our surprise, not in F major. This theme given out by the clarinets and bassoons in full harmony, is in no definite tonality, but in a mode which savours about equally of A minor and D minor. The second section, however, ends quite distinctly in F major (and with parallel 5ths between treble and bass, too—but they sound as smooth as oil). The further development of the theme adheres to F major, and leads to some *crescendo* subsidiary passage-work, after which the conclusion-theme (exactly in the rhythm of the first theme) sets in and brings the first part of the movement to a close. This first part is repeated.

The free fantasia is long and very elaborate in its working-out. The beginning of the third part of the movement is strikingly dramatic and original. The free fantasia ends with a strong *crescendo* climax, which leads immediately to the first theme in the tonic at the beginning of the third part. But the first theme does not now return in the shape it assumed at the beginning of the *Allegro*, but in the broader, more impressive version in which it was heard at the opening of the *Andante* introduction. After this

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grand outburst, the development proceeds as in the first part of the movement, only now in the tonic. The remainder of the third part bears the regular relations to the first, up to where the conclusion-theme should make its appearance; but now a long and brilliant coda begins, *Animato poco a poco stringendo*, on a wholly new theme of suave, rather folk-song character; it comes in full harmony in the strings, and is developed until the horns and trumpets strike in once more with their original call (now in two-part harmony), leading to a brilliant martial close to the movement.

The second movement, *Larghetto* in E-flat major (3-8 time), is in a free application of the rondo-form. A beautiful romanza-like *cantilena* is developed by the violins in octaves, accompanied by the other strings, the wood-wind and horns entering toward the end to add richness to the colouring. Then follows a more nervous second theme, in C major, the successive phrases of which are given out by the wood-wind and violins alternately. Then the *cantabile* first theme is repeated in the dominant (B-flat major) by the 'celli against a rustling accompaniment in the second violins and violas, and soft syncopated chords in the first violins and wood-wind. Some passage-work on a new episodic theme leads to a third appearance of the first theme now sung in the tonic (E-flat major) by the oboe and horn in octaves, accompanied in full harmony by the clarinets and bassoons, with more elaborate figural passages in the strings. A brief coda, near the close of which some solemn harmonies in the trombones and bassoons produce a very impressive effect, closes the movement with a half-cadence to G major (closing on the dominant D major chord); it is thus enchained with the next-following movement.

The third movement, Scherzo: *Molto vivace* in D minor (3-4 time), begins somewhat oddly in respect to tonality. As has been said, the preceding movement ended with a half-cadence in the key of G major; accordingly, the Scherzo begins in G — not, however, in G major, as was to have been expected, but in G minor. But, as the theme develops, one finds that this G minor harmony is not really that of the tonic, as the ear at first took it to be, but that of the sub-dominant; the real key is D minor. The first Trio, *Molto più vivace* in D major (2-4 time), brings some delicious interplay of harmony between the strings and wind; it is developed at considerable length, and followed by a repetition of the Scherzo. Then comes a second Trio in B-flat major (rapid 3-4 time), which consists of

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imitative contrapuntal work on an ascending and descending scale-passage. A second repetition of the Scherzo follows, after which a short coda, in the rhythm of the first Trio, closes the movement.*

The fourth movement, *Allegro animato e grazioso* in B-flat major (2-2 time), begins with an impressive *fortissimo* exposition by the full orchestra of a figure, the full thematic import of which will appear later. After a long hold, the first theme enters, the cheerfullest, blithest dancing melody, and is worked up by the strings and wood-wind. Soon an equally bright and tripping second theme comes in in G major; in its second phrase we recognize the grand initial figure of the full orchestra at the beginning of the movement, now given out in stern octaves by the strings. Both themes are then worked up alternately until the repeat at the end of the first part of the movement is reached. The free fantasia opens softly and mysteriously; soon the trombones thunder forth the rhythm of the first theme of the first movement, and a long series of imitations on the principal figure of the first theme of the Finale follows, leading to some soft horn-calls and a florid flute cadenza, after which the third part of the movement begins and is carried through quite regularly. The movement ends with a brilliant dramatic coda.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, triangle (in the first movement), and the usual strings. The score is dedicated to Friedrich August, King of Saxony.

* The rhythm of this first Trio is liable to produce a curious hallucination upon the ear. One seems to hear in it the rhythm of the first theme of the first *Allegro*, although it is not really the same.



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Felix Mendelssohn-Bartholdy - Overture to the Legend of "The
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Engelbert Humperdinck - - - - Moorish Rhapsody
(First time.)

- | | |
|--|-----|
| I. TARIFA, Elegy at Sunrise: Langsam (G major) | 6-4 |
| II. TANGIER, A Night in the Moorish Café: Lebhaft
(G major) - - - - - | 2-4 |
| III. TETUAN, A Ride into the Desert: Mässig schnell
(G minor) - - - - - | 3-4 |

Camille Saint-Saëns - Concerto for Pianoforte, No. 4, in C minor,
Op. 44

- | | |
|--|-----------|
| I. Allegro moderato (C minor) - - - - | 4-4 |
| Andante (A-flat major) - - - - | 4-4 |
| II. Allegro vivace (C minor) - - - - | 2-4 (6-8) |
| Andante (C minor) - - - - | 4-4 |
| III. Finale: Allegro (C major) - - - - | 3-4 |

Robert Schumann - Symphony No. 1, in B-flat major, Op. 38

- | | |
|---|-----|
| I. Andante un poco maestoso (B-flat major) - - | 4-4 |
| Allegro molto vivace (B-flat major) - - - | 2-4 |
| II. Larghetto (E-flat major) - - - - | 3-8 |
| III. Scherzo: Molto vivace (D minor) - - - | 3-4 |
| Trio I.: Molto più vivace (D major) - - - | 2-4 |
| Trio II.: (B-flat major) - - - - | 3-4 |
| IV. Allegro animato e grazioso (B-flat major) - - | 2-2 |

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OVERTURE TO THE LEGEND OF "THE FAIR MELUSINA," OPUS 32.

FELIX MENDELSSOHN-BARTHOLDY.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

The full title is *Ouvertüre zum Märchen von der schönen Melusine*, although the overture is commonly known as "to the Fair Melusina." The work was written in 1833; the parts were published in April, 1836, and the full score, in October of the same year. The first public performance was in Düsseldorf in July, 1834, under the composer's direction.

The story of the Fair Melusina, of the water-nymph who became the bride of Count Lusignan, is told at great length by Gustav Schwab in *Die Deutschen Volksbücher* (Stuttgart: S. G. Liesching, 1859), it being the longest story in the volume. Of the many incidents in the story Mendelssohn has taken only the principal one, the love of the chivalrous count for the mermaid.

The overture begins, *Allegro con moto* in F major (6-4 time), with what I will call the Melusina-theme, a theme beginning with flowing, waving arpeggio figures and then developing into a more sustained, graceful *cantilena*, throughout the development of which the arpeggio figure appears almost constantly in one part of the orchestra or another as a waving accompaniment.* This charming theme is developed very fully by the

* It will hardly escape the notice of the listener of the present day that this arpeggio figure is identical with the one used by Wagner in most of the Rhine-daughter music in *Das Rheingold* and other parts of *Der Ring des Nibelungen*.

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wood-wind, horns, and strings, ending with a definite cadence in the tonic. Then the violas, followed by the second violins, attack a more nervous rhythm, upon which the first violins, alternating with the flutes and oboes, outline a new, more strenuous theme in F minor. This we will call the Lusignan-theme; it is developed with great brilliancy and dash by the full orchestra. It is followed after a while by a third theme of more *cantabile*, but still passionate character, in the relative A-flat major, the melody being first sung by the first violins (reinforced later on by the flute an octave higher), then by the first violins and 'celli in octaves, over a waving accompaniment in the second violins and violas and a simple bass, the wood-wind at times adding a richer background of color, and the nervous rhythm of the Lusignan-theme reappearing at moments between the phrases. This third theme might be called the Love-theme. The period closes with a *fortissimo* return of the Lusignan-theme in the full orchestra, ending on a G in the basses which the ear accepts as the dominant of C minor, although this key has not as yet been hinted at. But immediately the Melusina-theme returns softly in the clarinet and flute, and apparently in G major; a cadence to C major soon comes, however, and tells the ear that it was right after all in accepting the G as a dominant, and the free fantasia begins in C major with an extended working-out of the Melusina-

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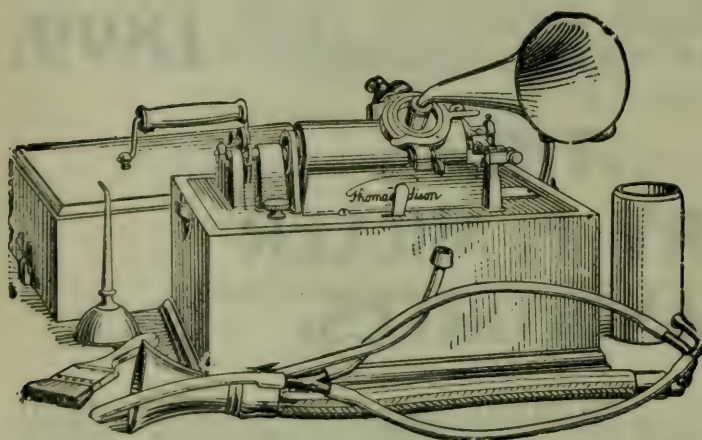
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theme. The remainder of the overture is taken up with working out the three principal themes, or with their alternate recurrence in nearly their original shape in various keys, ending with the Melusina-theme in the tonic F major.

Although the development of this overture does not follow the scheme of the sonata form, the succession of periods in it is so coherent and well balanced that the listener hardly notices any irregularity. Indeed there is one way of arguing the form into tolerable conformity with that of the sonata: if we call the Lusignan-theme the "first theme," and the Love-theme the "second," and treat the Melusina-theme as episodic, we shall find that the first and second themes are carried out pretty much on the scheme of the sonata form, but interrupted at many points by the episodic Melusina-theme. But this point of view need be adopted only by a very precise stickler for the sonata form. Leaving all traditional form out of the question, one can not fail to see that the Melusina-theme is really the most prominent in the whole overture, and that it would be a contradiction of terms to call it merely episodic. The whole development of the work is so coherent and essentially musical, and its form so stoutly self-consistent, that there is no need of bringing the sonata form into the discussion at all.



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MOORISH RHAPSODY ENGELBERT HUMPERDINCK.

(Born at Sieburg, on the Rhine, on Sept. 1, 1854; still living.)


The first two movements of this Rhapsody were played, under the composer's direction, at the Leeds (England) Musical Festival, on October 7, 1898. The entire work was given in Germany shortly afterwards.

This romantic composition is in three separate movements, the titles of which are as follows:—

- I. Tarifa: Elegy at Sunrise.
- II. Tangier: A Night in the Moorish Café.
- III. Tetuan: A Ride into the Desert.*

The first movement, "Tarifa," *Langsam* (Slow) in G major (6-4 time), opens with a long expressive passage for the muted first violins alone, beginning *pianissimo*, swelling gradually to *fortissimo*, then subsiding to *pianissimo* again. The alto-oboe (English-horn) then intones a slow melody of Moorish character, against which the violins bring in waving counter-figures; the Moorish melody is then given in harmony by the alto-oboe, clarinets, bassoons, and two horns. So much by way of preluding. Against sustained harmony in the clarinets and bassoons, the 'celli now play a waving figure, which is taken up in imitation by other instruments, leading to a *forte* entry of the first violin theme, now in the unmuted violins in octaves, against fluttering syncopated chords in the wood-wind, and an expressive counter-theme in the horn. This passage is worked up *crescendo* in livelier and livelier rhythm to *fortissimo*, then dies away to *pianissimo* again in the first violins alone. The oboe announces a livelier tune of rather pastoral character, phrases of which are given out alternately with a new, more pensive theme in the strings. Here we have all

* On a fly-leaf of the full score are printed three poems by Gustav Humperdinck, entitled respectively: "Tarifa," "Tangier," and "Tetuan." The page has the caption: "Program"; which caption is, however, crossed out in pencil in the copy sent to the Boston Symphony Orchestra. As the publisher of the score—Max Brockhaus, of Leipzig—objects to these poems being reprinted on concert-programs, I have omitted translating them here.—W. F. A.



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the thematic material of the movement; the first theme of the muted violins, the Moorish melody of the alto-oboe, the pastoral dance-tune of the oboe, and the pensive melody of the strings. These four themes are now gradually worked out in alternation and conjunction to the close of the movement. The form is perfectly free.*

The second movement, "Tangier," *Lebhaft* (Lively) in G major (2-4 time), opens with a rushing passage in sixteenth-notes in all the strings, against chords in the wind, beginning *forte*, then swelling to *fortissimo*, and diminishing to *piano*. After this preluding, the bassoon enters with a quaint little theme, which is worked up as a fugato by instruments of the double-reed family — oboe, alto-oboe, and bassoons — later by all the wood-wind and horns, over a regularly recurring figure in the 'celli and double-basses. The period is rounded off by a return of the opening rush of the strings. Now comes a change to B minor (6-8 time); the violas announce an equally quaint theme, which is but the first in quite a procession of themes, which are elaborately worked up in succession, in alternation, and in immediate juxtaposition, until the movement becomes a perfect babel. It ends *pianissimo* in E minor. The subject of this movement is the wine-drinking and opium-smoking in a native café in Tangier,

* The contrapuntal juxtaposition of the dance-tune and what I have called the "pensive melody" irresistibly recalls the very similar treatment of the "pastoral melody" and the "love melody" in Liszt's *Les Préludes*. Only that the development here is at once more extended and far more complex.

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in the midst of which an itinerant singer arouses the crowd to a fury of enthusiasm by singing of the old glory of the Moors in Granada and Seville ; after the song is over, the drinkers and smokers fall back into their former lethargy.

The third movement, "Tetuan," *Mässig schnell* (Moderately fast) in G minor (3-4 time), presents a background of picturesque writing in which the galloping of the horse, the sand-clouds of the desert, the heat of the sun's rays are variously suggested. Against this background stands out prominently the slow, mournful Moorish melody given out by the alto-ooboe near the beginning of the "Tarifa" movement ; this melody may be called the principal theme, or leading motive, of the movement. Against this melody are brought in several counter-themes of more or less melodious *cantabile* character. The form and development are perfectly free, the latter being often exceedingly elaborate. Toward the close, the first *Tarifa* theme returns in the violins, the coda of the movement being

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meant to suggest a mirage, or *fata morgana* vision of an oasis. The whole closes in G major.

This rhapsody is scored for 1 piccolo-flute, 2 flutes, 1 oboe, 1 alto-oboe, 2 clarinets, 1 bass-clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, Glockenspiel, cymbals, and the usual strings. The score bears no dedication.

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Few things in this world change more markedly with time than the art of performance — whether dramatic or musical. And may we not say, upon the whole, that those old works alone are great which can hold their own, and still be themselves, through all the successive changes time brings about in the style in which they are presented to us?

To be sure, it is historically true that successive characteristic changes in the style and spirit of performance have ever reflected corresponding changes in the style of composition. When a new composer springs up and develops a new style of his own, it is mainly because he has something new and original to say, and his new matter necessitates a new manner; and, just in proportion as both matter and manner are new, so do they demand a new style of performance to do them justice. But it is

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noteworthy that, when the new style of performance has become generally familiar to the world, and has been accepted, as well suited to its needs, it has an unconquerable tendency to oust the older style, which immediately preceded it, from popular favour; and that style soon becomes obsolete, no longer acceptable, even when applied to the performance of older works. A new style of composition may kill an older one; but it can not kill the great works written in that older one, at a time when the latter was in fashion. But performance being an ephemeral thing, without historic monuments, is another matter: the new style kills the old, infallibly and without appeal.

A familiar instance of this is to be found in the drama. Think of the changes the arts of acting and stage setting have undergone since Shakspeare's day! Think of what changes they have undergone during the last century! Imagine a cultivated audience to-day being brought face to face with Macready's Macbeth! What should we think of all his violent facial contortions, meant to be expressive of horror, in the dagger scene? They would probably make us laugh; or we might think the actor's sobriety open to suspicion. Yet those "horrible faces" once drove terror into the hearts of an audience, and nothing laughable was found in them. Or to take an example nearer our own time, take Edwin Booth's Iago. In Booth's acting of Iago there was nothing of the old violent ranting that was still admired a generation earlier; his acting of

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the part was, in one sense, quite within the modesty of nature. Yet his impersonation was by no means so generally admired during the latter years of his life as it was twenty or twenty-five years earlier. And note that, in this connection, I speak of Booth's Iago only when that great actor was at his best; and, though the general average of his acting was probably not very high during the last eight years or so of his life,* he being out of health and not always in the mood for his part, there were occasional nights when he would be as superb as ever. Booth's Iago may be said to have spanned the gap between two quite different dramatic periods; his conception and presentation of the part was virtually the same at last as at first; he may have made some slight alterations in details, but the spirit of the part remained unchanged to the end. It was less generally admired toward the end of his life simply because the dramatic point of view from which he looked at the part had gradually become obsolete, and was felt to be so (often only subconsciously perhaps) by the public. Booth's conception and presentation of Iago belonged to a period when

* An intimate friend and warm admirer of Booth's once said, not long before the actor's death, "Booth has *gone on* seven times a week for the last eight years or so, but he has really *acted* about once a fortnight!"

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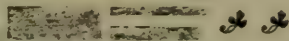
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tragic actors had not begun to think of actually *impersonating* a character, but threw all their energy into *illustrating* it histrionically. Booth went straight for the psychical inside, so to speak, of Iago; he took him as the incarnation of sly, underhanded, cruel villany, and his presentation of the character, from this point of view, was simply masterly — there was not a flaw in it! But he wholly neglected what may be called the physical outside of the man, his cognizable physiognomy. He made Iago wear his villany on his very sleeve, for the audience to see; but he forgot, or ignored, that external fascination which the real Iago evidently must have possessed, and by dint of which he could be plausible. No Othello under heaven could ever have been fooled by Booth's Iago; for Booth's Iago was as Richelieu said of de Barradas & Co., "of glass"; you could see clean through him at a glance. There was no attempt at real impersonation, at showing the audience an Iago whose part in the drama was a human possibility; all he showed you was Iago's black soul, not his plausible, subtle, faith-inspiring exterior. And, as soon as the public had been educated to demand impersonations on the stage, and to be no longer content with mere brilliant psychical illustration, it began to see wherein Booth's presentation of the character was wanting.

The art of acting, like the art of performance in general, can never go backward; it must always keep abreast of the spirit of the age, with the dramatic comprehension and demands of the age. And, as I have already

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hinted, it is no mean part of the intrinsic greatness of Shakspeare's plays that no progress in the art of acting has yet succeeded in exhausting them; they are still well abreast of the modern actor — if not still miles and miles ahead of him!

Take, again, the enormous advance that has been made in stage setting since his day. Who nowadays would care to see his plays as they were staged at the Globe Theatre, when he acted in them himself? Only it is to be remarked, on this head, that modern improvement has dropped a stitch or two; that our gain in the matter of artistic scenery and stage-setting has been at the expense of an important loss. The time required to set the stage nowadays makes a Shakspeare tragedy too long for a theatre evening, so the tragedy has to be ruthlessly cut; moreover, the time required for changing scenery is such that a single act can no longer go forward uninterruptedly — as it used to when there was no scenery to set — but is all chopped up into bits by irksome waits. But this is, in itself, nothing against elaborate scenery and stage-setting; as soon as managers appreciate that absolute continuity of presentation, from the beginning to the end of an act, is artistically indispensable, machinists will not be wanting who can devise methods of making the changes of scene instantaneous.

Something very like the trouble arising from elaborate scenery in Shakspeare's plays — that of retarding the action — is also to be noted in the

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application of the modern "expressive" style of singing to the arias of Sebastian Bach. Singers nowadays take much more liberty with the rhythm than they did formerly; a certain rhythmic elasticity seems to them inseparable from an emotionally expressive delivery of the music they have to sing. How far this modern style of singing is really applicable to Bach's airs, I, for one, should hesitate to determine; for neither I nor anyone else I know of has had an opportunity to see the experiment thoroughly well tried. The generally contrapuntal character of Bach's accompaniments, their enormous rhythmic complexity, the elaborateness of the frequent obbligato parts for solo instruments, added to the extreme technical difficulty of the voice-part, makes it tremendously difficult to keep the accompaniment well together with the voice-part, if the singer takes liberties with the rhythm. It is difficult enough, if the singer sings in strict time! For one thing, it is evident that, if the singer takes rhythmic liberties—the voice-part being, with Bach, only *primus inter pares*, not a self-dependent melodic structure—the accompaniment must take similar liberties on its part; for, whatever style of performance you adopt, that style must be thorough-going, or all homogeneity of spirit is lost. And this doubles or trebles the difficulty; for, if it is hard to keep the complex accompaniment well together with a singer who employs an expressive *rubato*, what must not the difficulty be when every part in the accompaniment wishes to have a *rubato* of its own, whenever an expressive phrase comes its way? Well, all I can say is that this terrible difficulty may be overcome by practice, by thorough rehearsing. To begin with, the singer must know the whole accompaniment as much by heart as his (or her) own part; the obbligato-player should do as much. This knowledge being presupposed, let singer and orchestra rehearse a Bach aria as the Kneisel Quartet rehearse a new quartet movement,—trying it over and over, sometimes through a whole season, before they think of putting it upon a program,—so that an absolute *harmonia praestabilita* shall have been established between all those expressive *rubatos*, and have been established so long and firmly that all concerned can sing and play with freedom; then we may be able to determine whether the modern "expressive" style is applicable to Bach's airs or not! I myself have

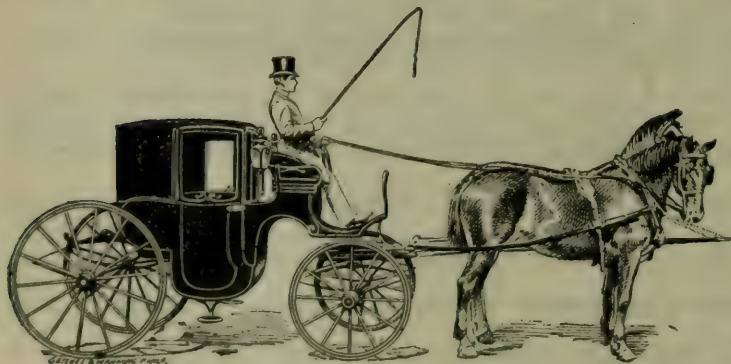
some doubts about it; but no such doubts can be more than doubts until the crucial experiment has been actually made. The *rubato* style may be just as artistically applicable to a Bach aria as gorgeous modern stage-setting to a Shakspeare play; give us the stage-setting *without the irksome and ruinous waits*, and we shall be more than happy; give us the *rubato* together with rhythmic security and unanimity, and — well, we will see!

The same holds good with the application of the modern expressive style of playing, with its rhythmic elasticity, to classical orchestral works — Haydn, Mozart, or Beethoven symphonies and overtures. No one in his senses wants to hear these things played by clock-work, as if the conductor were a mere soulless metronome! Well and good; we must have our rhythmic elasticity and freedom. When a certain “modern” reading of the opening measures of Mozart’s G minor symphony was first heard here, some years ago, some of us, as I remember, kicked pretty lustily; it sounded over-sentimentalized, lackadaisical, un-Mozartish; yet we had to admit that, right or wrong, it certainly was expressive. I do not say that I like this reading any better now, as I look back upon it in memory, than I did at the time. Some months after the performance, however, I heard the same symphony played at the Conservatoire in Paris, where the opening measures went as if by clock-work; it was simply unbearable! Whatever exuberances or shortcomings the “modern” reading of the passage I first referred to may have had, it had at least the virtue of killing the old

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I have objected to excesses in rhythmic freedom in the performance of classic orchestral works as much as anyone, perhaps rather more strongly than most of my fellow-critics; but I cannot help recognizing, nevertheless, that the "expressive," unmetronomic style of playing has come to stay, and that none of us nowadays can do without it; we cannot go backward: when a style of performance goes out of fashion, it goes for good and all, never to return, and the old-fashioned metronomic style has gone. All that we can ask is that it be not pushed to such an excess, in performing the orchestral works of Beethoven, Mozart, and Haydn, not to mention those of Handel and Bach, as to destroy that general *unity of tempo* which those composers regarded as a necessary factor of unity of musical form.

CONCERTO FOR PIANOFORTE, NO. 4, IN C MINOR, OPUS 44.

CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living there.)

This concerto, if not so generally known as the composer's more famous one in G minor, No. 2, must certainly rank next to it in his works in this form. It was first played in Boston many years ago, by Mr. John Preston, at one of the symphony concerts of the Harvard Musical Association.



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Like most of Saint-Saëns's concertos, it departs considerably from the traditional form, which is none other than the sonata-form. The regular first movement of this form is absent, the work beginning with a sort of free prelude, *allegro moderato*, in C minor, in which a simple theme of eight measures is given out alternately by the orchestra and the pianoforte, treated now contrapuntally, now in a free preluding (*frei phantasierend*) vein, somewhat after the fashion of a cadenza: this is to be regarded merely as an introduction, and soon leads to the main body of the movement, as *andante* in A-flat major. Soft, mysterious harmonies in the orchestra, embroidered with flowing, wavy arpeggi on the pianoforte, lead to the principal theme, a simple *cantabile* melody, treated at some length, and adorned with every sort of ornamental work of which the pianoforte is capable.

The second movement begins with a lively, tricky *scherzando* in C minor, in which the theme of the prelude to the first movement reappears in a quicker *tempo*. This, like many of Saint-Saëns's *scherzando* movements, shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences,—to that of Mendelssohn, on the one hand, and of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to



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the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricky writing that is very individual and thoroughly his own, borrowed as its component elements may be. A short *andante*, in which reminiscences of the first movement reappear, leads to the *finale*, a bright, energetic *allegro* in C major (3-4 time), in which a simple theme of rather a folk-song character is worked out with immense energy and dash in a form approaching that of the rondo. The whole concerto shows the better side of the modern French muse in its conciseness and solidity of style, its variety and brilliancy of coloring, and a certain masterliness which is peculiarly Saint-Saëns's.

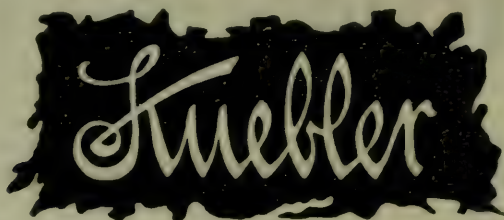
SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1841. It was written after the symphony in D minor, but performed first at a concert given by Clara Schumann at the Leipzig Gewandhaus on March 31, 1841. The one in D minor, originally entitled *Eine symphonistische Phantasie*, was given as the "second symphony" at a concert in the same place on December 6, 1841; the

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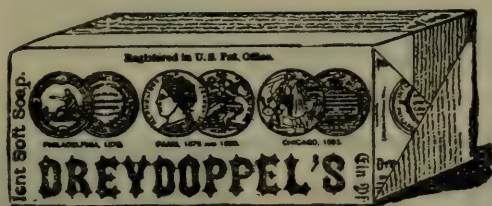
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original version of the work now known as *Ouverture, Scherzo, und Finale* was also brought out at this concert. But neither of these two works met with as much success as the first; that had been rehearsed and conducted in the most masterly way by Mendelssohn; but Mendelssohn moved to Berlin before December, and the two other works were not so well given. Schumann thought that the two together were perhaps too much for the public. The result was that he published only the B-flat symphony, as No. 1, and returned the two others to his portfolio. A revised version of the D minor was published in 1851 as "fourth symphony, opus 120"; the final version of the *Ouverture, Scherzo, und Finale* (which Schumann is said to have first meant to call a *Sinfonietta*) was not published until 1854, although this version was completed in 1845. But the success of the B-flat symphony was unquestioned from the first. The work bears no descriptive title, but Schumann once said that, while writing it, he had spring in his mind, and even once thought of calling it a "spring symphony."

Anent this Mr. John Kautz, of Albany, N.Y., has, in an admirable article of his in the September *Musical Record*:—

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“ According to Schumann’s own version, the writing of the work occurred to him after the reading of Adolf Böttcher’s noble and almost Miltonic verses entitled *Du Geist der Wolke*, which are as follows :—

Du Geist der Wolke, trüb’ und Schwer,
Fliegst drohend über Land und Meer,
Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu,
Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern :
Du Geist der Wolke, trüb’ und feucht,
Was hast Du all’ mein Glück verscheucht,
Was rufst Du Thränen in’s Gesicht,
Und Schatten in der Seele Licht ?
O wende, wende Deinen Lauf,—
‘ Im Thale blüht der Frühling auf ! ’ *

* The English prose of this is : “ Thou spirit of the Cloud, dull and heavy, fliest threatening over lands and sea ; thy grey veil covers in a twinkling heaven’s clear eye, thy mist is wafted up from afar, and Night hide the Star of Love. Thou Spirit of the Cloud, dull and moist, how hast thou scared all my happiness away, how dost thou summon tears to my face, and shadows into the light of my soul ? O turn, turn thy course — ‘ In the valley Spring blooms up ! ’ ” — W. F. A.

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“Now, pondering upon the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, *Im Thale blüht der Frühling auf!* he will be given the key that will dispel all his mystification, The symphony is the apotheosis of Spring and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforth as the *Spring Symphony*.”

The first movement opens with an introduction, *Andante un poco maestoso* in B-flat major (4-4 time), beginning with a vigorous phrase in the horns and trumpets, answered with enormous power by the full orchestra.* Then come some stormy accents in the basses, with full chords in the

* A quite characteristic anecdote is connected with this opening phrase, showing how unfamiliar Schumann was at the time with the technique of orchestral instruments. This phrase (five D's, B-flat, C, D — that is, in the B-flat horns and trumpets, five E's, C, D, E) was originally written a third lower, thus giving the brass instruments the following impossible series of notes to play: five C's, A, B-natural, C (producing the effect; five B-flats, G, A, B-flat). Now A and B-natural are stopped notes on the plain horn (if pretty good ones), producing a curious buzzing tone; and they do not exist in the scale of the plain trumpet at all. The effect of this pompous passage at the first rehearsal can better be imagined than described; no one present, least of all Schumann, could keep from laughing. Schumann, probably by Mendelssohn's advice, changed it then and there.

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brass and the other strings, each chord being echoed a quarter of a beat later by the wood-wind. But the tempest soon calms down; bright bird-like notes in the flute and clarinet over a waving figure in the violas lead to a gradual *crescendo ed accelerando*; this ushers in the main body of the movement.

The *Allegro molto vivace* in B-flat major (2-4 time) begins immediately with the strong and brilliant first theme, the principal figure of which is taken from the initial horn and trumpet call of the introduction (that is, as Schumann originally wrote it: five B-flats, G, A, B-flat). The construction of this theme is perfectly regular: it consists of four four-measure sections, the first and third, and the second and fourth, of which correspond with complete accuracy. The first phrase (two sections) begins on the tonic and ends on the dominant; the second phrase begins on the sub-dominant and ends on the tonic; only thus could the perfect correspondence between the two phrases be preserved, with the theme closing on the tonic. Yet in spite of, or rather because of this very regularity, the immediate juxtaposition of the dominant and sub-dominant harmonies — the one beginning the second phrase, the other closing the first — imparts a certain striking tartness to the whole; seldom has happier use been made of an intrinsically harsh cross-relation. The further development of the

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theme leads after a while to a modulation to the key of C major; the horns keep repeating the note C for four measures more, indicating that the key of F major (dominant of the principal key) is coming,—just the key in which the second theme ought to appear. Indeed, the second theme does come now, but, to our surprise, not in F major. This theme given out by the clarinets and bassoons in full harmony, is in no definite tonality, but in a mode which savours about equally of A minor and D minor. The second section, however, ends quite distinctly in F major (and with parallel 5ths between treble and bass, too — but they sound as smooth as oil). The further development of the theme adheres to F major, and leads to some *crescendo* subsidiary passage-work, after which the conclusion-theme (exactly in the rhythm of the first theme) sets in and brings the first part of the movement to a close. This first part is repeated.

The free fantasia is long and very elaborate in its working-out. The beginning of the third part of the movement is strikingly dramatic and origi-

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nal. The free fantasia ends with a strong *crescendo* climax, which leads immediately to the first theme in the tonic at the beginning of the third part. But the first theme does not now return in the shape it assumed at the beginning of the *Allegro*, but in the broader, more impressive version in which it was heard at the opening of the *Andante* introduction. After this grand outburst, the development proceeds as in the first part of the movement, only now in the tonic. The remainder of the third part bears the regular relations to the first, up to where the conclusion-theme should make its appearance; but now a long and brilliant coda begins, *Animato poco a poco stringendo*, on a wholly new theme of suave, rather folk-song character; it comes in full harmony in the strings, and is developed until the horns and trumpets strike in once more with their original call (now in two-part harmony), leading to a brilliant martial close to the movement.

The second movement, *Larghetto* in E-flat major (3-8 time), is in a free application of the rondo-form. A beautiful romanza-like *cantilena* is developed by the violins in octaves, accompanied by the other strings, the wood-wind and horns entering toward the end to add richness to the colouring. Then follows a more nervous second theme, in C major, the successive phrases of which are given out by the wood-wind and violins alternately

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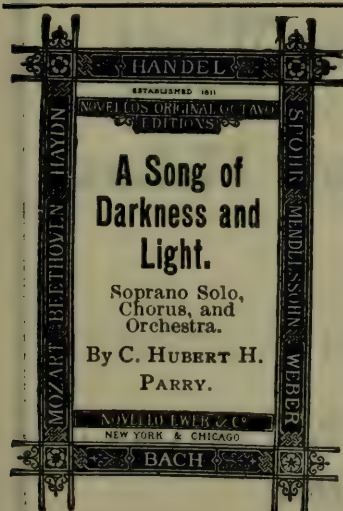


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Then the *cantabile* first theme is repeated in the dominant (B-flat major) by the 'celli against a rustling accompaniment in the second violins and violas, and soft syncopated chords in the first violins and wood-wind. Some passage-work on a new episodic theme leads to a third appearance of the first theme now sung in the tonic (E-flat major) by the oboe and horn in octaves, accompanied in full harmony by the clarinets and bassoons, with more elaborate figural passages in the strings. A brief coda, near the close of which some solemn harmonies in the trombones and bassoons produce a very impressive effect, closes the movement with a half-cadence to G major (closing on the dominant D major chord); it is thus enchained with the next-following movement.

The third movement, Scherzo: *Molto vivace* in D minor (3-4 time), begins somewhat oddly in respect to tonality. As has been said, the preceding movement ended with a half-cadence in the key of G major; accordingly, the Scherzo begins in G — not, however, in G major, as was to have been expected, but in G minor. But, as the theme develops, one finds that this G minor harmony is not really that of the tonic, as the ear at first took it to be, but that of the sub-dominant; the real key is D minor. The first Trio, *Molto più vivace* in D major (2-4 time), brings some deli-



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cious interplay of harmony between the strings and wind ; it is developed at considerable length, and followed by a repetition of the Scherzo. Then comes a second Trio in B-flat major (rapid 3-4 time), which consists of imitative contrapuntal work on an ascending and descending scale-passage. A second repetition of the Scherzo follows, after which a short coda, in the rhythm of the first Trio, closes the movement.*

The fourth movement, *Allegro animato e grazioso* in B-flat major (2-2 time), begins with an impressive *fortissimo* exposition by the full orchestra of a figure, the full thematic import of which will appear later. After a long hold, the first theme enters, the cheerfulest, blithest dancing melody, and is worked up by the strings and wood-wind. Soon an equally bright and tripping second theme comes in in G major ; in its second phrase we recognize the grand initial figure of the full orchestra at the beginning of the movement, now given out in stern octaves by the strings. Both themes are then worked up alternately until the repeat at the end of the first part

* The rhythm of this first Trio is liable to produce a curious hallucination upon the ear. One seems to hear in it the rhythm of the first theme of the first *Allegro*, although it is not really the same.



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of the movement is reached. The free fantasia opens softly and mysteriously; soon the trombones thunder forth the rhythm of the first theme of the first movement, and a long series of imitations on the principal figure of the first theme of the Finale follows, leading to some soft horn-calls and a florid flute cadenza, after which the third part of the movement begins and is carried through quite regularly. The movement ends with a brilliant dramatic coda.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, triangle (in the first movement), and the usual strings. The score is dedicated to Friedrich August, King of Saxony.

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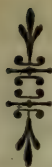
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Engelbert Humperdinck - - - - Moorish Rhapsody

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- | | |
|--|-----|
| I. TARIFA, Elegy at Sunrise: Langsam (G major) | 6-4 |
| II. TANGIER, A Night in the Moorish Café: Lebhaft
(G major) | 2-4 |
| III. TETUAN, A Ride into the Desert: Massig schnell
(G minor) | 3-4 |

Edouard Lalo - Two Movements from Concerto for Violoncello, in
D minor

(First time at these concerts.)

- | | |
|--|-----|
| II. Intermezzo: Andantino con moto (G minor) | 9-8 |
| Allegro presto (G major) | 6-8 |
| III. Introduction: Andante (B-flat minor) | 9-8 |
| Allegro vivace (D major) | 6-8 |

Wolfgang Amadeus Mozart - Symphony No. 25, in G minor
(Köchel, No. 183)

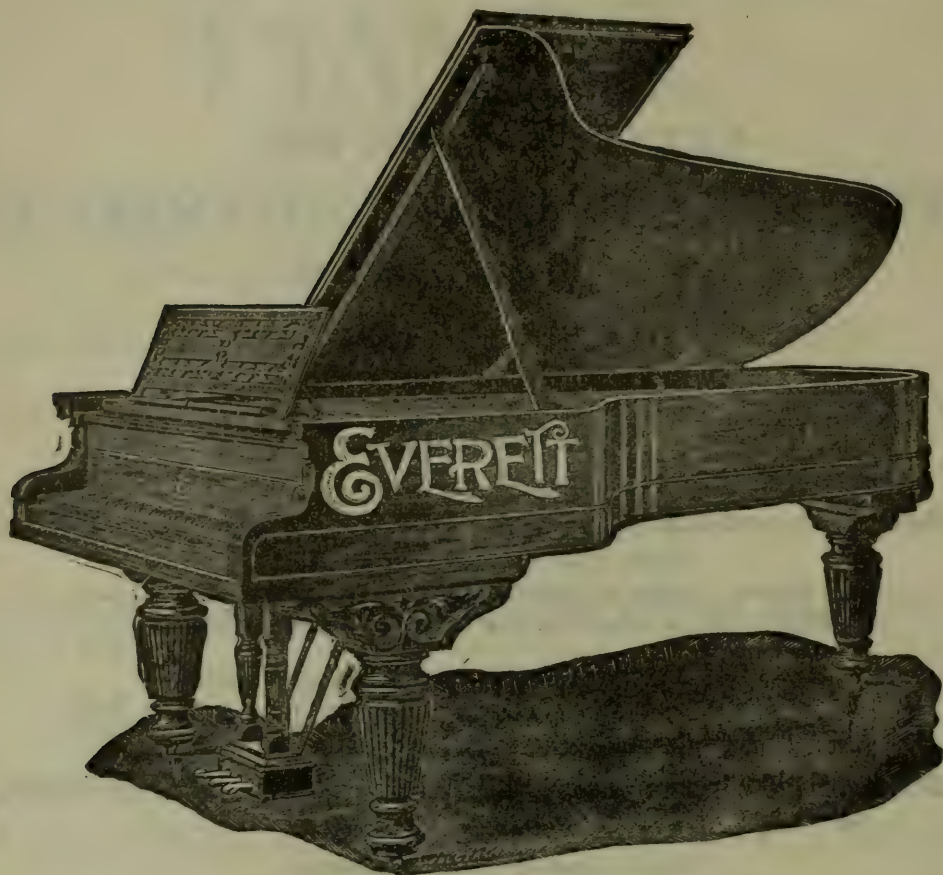
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- | | |
|-------------------------------|-----|
| I. Allegro con brio (G minor) | 4-4 |
| II. Andante (E-flat major) | 2-4 |
| III. Menuetto (G minor) | 3-4 |
| Trio (G major) | 3-4 |
| IV. Allegro (G minor) | 4-4 |

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The first two movements of this Rhapsody were played, under the composer's direction, at the Leeds (England) Musical Festival, on October 7, 1898. The entire work was given in Germany shortly afterwards.

This romantic composition is in three separate movements, the titles of which are as follows:—

- I. Tarifa: Elegy at Sunrise.
- II. Tangier: A Night in the Moorish Café.
- III. Tetuan: A Ride into the Desert.*

The first movement, "Tarifa," *Langsam* (Slow) in G major (6-4 time), opens with a long expressive passage for the muted first violins alone, beginning *pianissimo*, swelling gradually to *fortissimo*, then subsiding to *pianissimo* again. The alto-oboe (English-horn) then intones a slow melody of Moorish character, against which the violins bring in waving counter-figures; the Moorish melody is then given in harmony by the alto-oboe, clarinets, bassoons, and two horns. So much by way of preluding. Against sustained harmony in the clarinets and bassoons, the 'celli now play a waving figure, which is taken up in imitation by other instruments, leading to a *forte* entry of the first violin theme, now in the unmuted violins in octaves, against fluttering syncopated chords in the wood-wind, and an expressive counter-theme in the horn. This passage is worked up *crescendo* in livelier and livelier rhythm to *fortissimo*, then dies away to *pianissimo* again in the first violins alone. The oboe announces a livelier tune of rather pastoral character, phrases of which are given out alter-

* On a fly-leaf of the full score are printed three poems by Gustav Humperdinck, entitled respectively: "Tarifa," "Tangier," and "Tetuan." The page has the caption: "Program"; which caption is, however, crossed out in pencil in the copy sent to the Boston Symphony Orchestra. As the publisher of the score—Max Brockhaus, of Leipzig—objects to these poems being reprinted on concert-programs, I have omitted translating them here.—W. F. A.

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nately with a new, more pensive theme in the strings. Here we have all the thematic material of the movement; the first theme of the muted violins, the Moorish melody of the alto-oboe, the pastoral dance-tune of the oboe, and the pensive melody of the strings. These four themes are now gradually worked out in alternation and conjunction to the close of the movement. The form is perfectly free.*

The second movement, "Tangier," *Lebhaft* (Lively) in G major (2-4 time), opens with a rushing passage in sixteenth-notes in all the strings, against chords in the wind, beginning *forte*, then swelling to *fortissimo*, and diminishing to *piano*. After this preluding, the bassoon enters with a quaint little theme, which is worked up as a fugato by instruments of the double-reed family — oboe, alto-oboe, and bassoons — later by all the wood-wind and horns, over a regularly recurring figure in the 'celli and double-basses. The period is rounded off by a return of the opening rush of the strings. Now comes a change to B minor (6-8 time); the violas announce an equally quaint theme, which is but the first in quite a procession of themes, which are elaborately worked up in succession, in alternation, and in immediate juxtaposition, until the movement becomes a perfect babel. It ends *pianissimo* in E minor. The subject of this movement is the wine-drinking and opium-smoking in a native café in Tangier, in the midst of which an itinerant singer arouses the crowd to a fury of enthusiasm by singing of the old glory of the Moors in Granada and Seville; after the song is over, the drinkers and smokers fall back into their former lethargy.

The third movement, "Tetuan," *Mässig schnell* (Moderately fast) in G minor (3-4 time), presents a background of picturesque writing in which the galloping of the horse, the sand-clouds of the desert, the heat of the

* The contrapuntal juxtaposition of the dance-tune and what I have called the "pensive melody" irresistibly recalls the very similar treatment of the "pastoral melody" and the "love melody" in Liszt's *Les Préludes*. Only that the development here is at once more extended and far more complex.

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sun's rays are variously suggested. Against this background stands out prominently the slow, mournful Moorish melody given out by the alto-oboe near the beginning of the "Tarifa" movement; this melody may be called the principal theme, or leading motive, of the movement. Against this melody are brought in several counter-themes of more or less melodious *cantabile* character. The form and development are perfectly free, the latter being often exceedingly elaborate. Toward the close, the first *Tarifa* theme returns in the violins, the coda of the movement being meant to suggest a mirage, or *fata morgana* vision of an oasis. The whole closes in G major.

This rhapsody is scored for 1 piccolo-flute, 2 flutes, 1 oboe, 1 alto-oboe, 2 clarinets, 1 bass-clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, Glockenspiel, cymbals, and the usual strings. The score bears no dedication.

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The second movement, Intermezzo, is a combination of romanza and scherzo; it consists of the alternate development of two contrasted themes, the one *Andantino con moto* in G minor (9-8 time), the other *Allegro presto* in G major (6-8 time). The melodic development is confined exclusively to the solo instrument.

The third movement, like the first, begins with a slow introduction, *Andante* in B-flat minor (9-8 time), consisting wholly of recitative-like preluding by the solo 'cello. In an *Allegro vivace* (6-8 time) the orchestra gradually leads over from F major to D major, in which key the main body of the movement is. It is a brilliant rondo on three themes, the most prominent of which, the most apt to fix itself in the memory, is the

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third ; the second has more the character of a subsidiary. The development and working-out are exceedingly brilliant.

The orchestral portion of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Adolphe Fischer.

ENTR'ACTE.

THE WHIRLIGIG OF TIME.

Few things in this world change more markedly with time than the art of performance — whether dramatic or musical. And may we not say, upon the whole, that those old works alone are great which can hold their own, and still be themselves, through all the successive changes time brings about in the style in which they are presented to us?

To be sure, it is historically true that successive characteristic changes in the style and spirit of performance have ever reflected corresponding changes in the style of composition. When a new composer springs up and develops a new style of his own, it is mainly because he has something new and original to say, and his new matter necessitates a new manner; and, just in proportion as both matter and manner are new, so do they demand a new style of performance to do them justice. But it is noteworthy that, when the new style of performance has become generally familiar to the world, and has been accepted, as well suited to its needs, it has an unconquerable tendency to oust the older style, which immediately preceded it, from popular favour; and that style soon becomes obsolete, no longer acceptable, even when applied to the performance of older works. A new style of composition may kill an older one; but it can not kill the great works written in that older one, at a time when the latter was in fashion. But performance being an ephemeral thing, without historic



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monuments, is another matter: the new style kills the old, infallibly and without appeal.

A familiar instance of this is to be found in the drama. Think of the changes the arts of acting and stage setting have undergone since Shakspeare's day! Think of what changes they have undergone during the last century! Imagine a cultivated audience to-day being brought face to face with Macready's Macbeth! What should we think of all his violent facial contortions, meant to be expressive of horror, in the dagger scene? They would probably make us laugh; or we might think the actor's sobriety open to suspicion. Yet those "horrible faces" once drove terror into the hearts of an audience, and nothing laughable was found in them. Or to take an example nearer our own time, take Edwin Booth's Iago. In Booth's acting of Iago there was nothing of the old violent ranting that was still admired a generation earlier; his acting of the part was, in one sense, quite within the modesty of nature. Yet his impersonation was by no means so generally admired during the latter years of his life as it was twenty or twenty-five years earlier. And note that, in this connection, I speak of Booth's Iago only when that great actor was at his best; and, though the general average of his acting was probably not very high during the last eight years or so of his life,* he being out of health and not always in the mood for his part, there were occasional nights when he would be as superb as ever. Booth's Iago may be said to have spanned the gap between two quite different dramatic periods; his conception and presentation of the part was virtually the same at last as at first; he may have made some slight alterations in details, but the spirit of the part remained unchanged to the end. It was less generally admired toward the end of his life simply because the dramatic point of view from which he looked at the part had gradually become obsolete, and was felt to be so (often only subconsciously perhaps) by the public. Booth's conception and presentation of Iago belonged to a period when

* An intimate friend and warm admirer of Booth's once said, not long before the actor's death, "Booth has *gone on* seven times a week for the last eight years or so, but he has really *acted* about once a fortnight!"



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tragic actors had not begun to think of actually *impersonating* a character, but threw all their energy into *illustrating* it histrionically. Booth went straight for the psychical inside, so to speak, of Iago; he took him as the incarnation of sly, underhanded, cruel villany, and his presentation of the character, from this point of view, was simply masterly — there was not a flaw in it! But he wholly neglected what may be called the physical outside of the man, his cognizable physiognomy. He made Iago wear his villany on his very sleeve, for the audience to see; but he forgot, or ignored, that external fascination which the real Iago evidently must have possessed, and by dint of which he could be plausible. No Othello under heaven could ever have been fooled by Booth's Iago; for Booth's Iago was as Richelieu said of de Barradas & Co., "of glass"; you could see clean through him at a glance. There was no attempt at real impersonation, at showing the audience an Iago whose part in the drama was a human possibility; all he showed you was Iago's black soul, not his plausible, subtle, faith-inspiring exterior. And, as soon as the public had been educated to demand impersonations on the stage, and to be no longer content with mere brilliant psychical illustration, it began to see wherein Booth's presentation of the character was wanting.

The art of acting, like the art of performance in general, can never go backward; it must always keep abreast of the spirit of the age, with the dramatic comprehension and demands of the age. And, as I have already hinted, it is no mean part of the intrinsic greatness of Shakspeare's plays that no progress in the art of acting has yet succeeded in exhausting them; they are still well abreast of the modern actor — if not still miles and miles ahead of him!

Take, again, the enormous advance that has been made in stage setting since his day. Who nowadays would care to see his plays as they were staged at the Globe Theatre, when he acted in them himself? Only it is

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to be remarked, on this head, that modern improvement has dropped a stitch or two; that our gain in the matter of artistic scenery and stage-setting has been at the expense of an important loss. The time required to set the stage nowadays makes a Shakspeare tragedy too long for a theatre evening, so the tragedy has to be ruthlessly cut; moreover, the time required for changing scenery is such that a single act can no longer go forward uninterruptedly — as it used to when there was no scenery to set — but is all chopped up into bits by irksome waits. But this is, in itself, nothing against elaborate scenery and stage-setting; as soon as managers appreciate that absolute continuity of presentation, from the beginning to the end of an act, is artistically indispensable, machinists will not be wanting who can devise methods of making the changes of scene instantaneous.

Something very like the trouble arising from elaborate scenery in Shakspeare's plays — that of retarding the action — is also to be noted in the application of the modern "expressive" style of singing to the arias of Sebastian Bach. Singers nowadays take much more liberty with the rhythm than they did formerly; a certain rhythmic elasticity seems to them inseparable from an emotionally expressive delivery of the music they have to sing. How far this modern style of singing is really applicable to Bach's airs, I, for one, should hesitate to determine; for neither I nor anyone else I know of has had an opportunity to see the experiment thoroughly well tried. The generally contrapuntal character of Bach's accompaniments, their enormous rhythmic complexity, the elaborateness of the frequent obbligato parts for solo instruments, added to the extreme technical difficulty of the voice-part, makes it tremendously difficult to keep the accompaniment well together with the voice-part, if the singer takes liberties with the rhythm. It is difficult enough, if the singer sings in strict time! For one thing, it is evident that, if the singer takes

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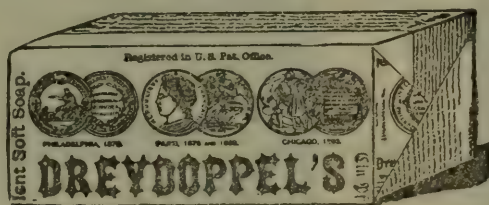
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rhythmic liberties—the voice-part being, with Bach, only *primus inter pares*, not a self-dependent melodic structure—the accompaniment must take similar liberties on its part; for, whatever style of performance you adopt, that style must be thorough-going, or all homogeneity of spirit is lost. And this doubles or trebles the difficulty; for, if it is hard to keep the complex accompaniment well together with a singer who employs an expressive *rubato*, what must not the difficulty be when every part in the accompaniment wishes to have a *rubato* of its own, whenever an expressive phrase comes its way? Well, all I can say is that this terrible difficulty may be overcome by practice, by thorough rehearsing. To begin with, the singer must know the whole accompaniment as much by heart as his (or her) own part; the obbligato-player should do as much. This knowledge being presupposed, let singer and orchestra rehearse a Bach aria as the Kneisel Quartet rehearse a new quartet movement,—trying it over and over, sometimes through a whole season, before they think of putting it upon a program,—so that an absolute *harmonia praestabilita* shall have been established between all those expressive *rubatos*, and have been established so long and firmly that all concerned can sing and play with freedom; then we may be able to determine whether the modern “expressive” style is applicable to Bach’s airs or not! I myself have some doubts about it; but no such doubts can be more than doubts until the crucial experiment has been actually made. The *rubato* style may be just as artistically applicable to a Bach aria as gorgeous modern stage-setting to a Shakspeare play; give us the stage-setting *without the irksome and ruinous waits*, and we shall be more than happy; give us the *rubato* together with rhythmic security and unanimity, and — well, we will see!

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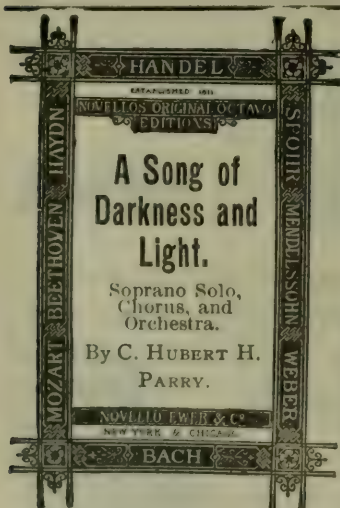
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style of playing, with its rhythmic elasticity, to classical orchestral works — Haydn, Mozart, or Beethoven symphonies and overtures. No one in his senses wants to hear these things played by clock-work, as if the conductor were a mere soulless metronome! Well and good; we must have our rhythmic elasticity and freedom. When a certain “modern” reading of the opening measures of Mozart’s G minor symphony was first heard here, some years ago, some of us, as I remember, kicked pretty lustily; it sounded over-sentimentalized, lackadaisical, un-Mozartish; yet we had to admit that, right or wrong, it certainly was expressive. I do not say that I like this reading any better now, as I look back upon it in memory, than I did at the time. Some months after the performance, however, I heard the same symphony played at the Conservatoire in Paris, where the opening measures went as if by clock-work; it was simply unbearable! Whatever exuberances or shortcomings the “modern” reading of the passage I first referred to may have had, it had at least the virtue of killing the old “clock-work” version outright, and for ever and a day; after it, nothing purely mechanical would do.

I have objected to excesses in rhythmic freedom in the performance of classic orchestral works as much as anyone, perhaps rather more strongly than most of my fellow-critics; but I cannot help recognizing, nevertheless, that the “expressive,” unmetronomic style of playing has come to stay, and that none of us nowadays can do without it; we cannot go backward; when a style of performance goes out of fashion, it goes for good and all, never to return, and the old-fashioned metronomic style has gone. All that we can ask is that it be not pushed to such an excess, in performing the orchestral works of Beethoven, Mozart, and Haydn, not to mention those of Handel and Bach, as to destroy that general *unity of tempo* which those composers regarded as a necessary factor of unity of musical form.



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SYMPHONY NO. 25, IN G MINOR (KÖCHEL, NO. 183).

WOLFGANG AMADEUS MOZART.

(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

This symphony was written in Salzburg, probably in 1773; that is, nearly twenty years before the first of Haydn's great "Salomon" symphonies. It is not unimportant to remember this fact, as it accounts all-sufficiently for certain traits of style and form in the music, compared with the greater, and later, Mozart symphonies with which our public has long been familiar. In Köchel's Catalogue it stands as No. 183 of Mozart's works, and as No. 33 of his symphonies. In Breitkopf & Härtel's complete edition it stands as symphony No. 25: this difference in numbering is to be accounted for by the fact that several symphonies, accepted as authentic by Köchel, have since been found to be either entirely spurious, or else made up of opera overtures and movements from serenades, put together and published as symphonies by other parties. The score of this one was first published by A. Kranz in Hamburg, as No. 13 of the second series of Mozart symphonies.

The first movement, *Allegro con brio* in G minor (4-4 time), begins with the first theme, given out *forte* by the full orchestra in unison and octaves, and then repeated in harmony, ending each time on the dominant. It is followed by some subsidiary passage-work, full of contrapuntal imitations



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between first violins and basses, in the relative B-flat major, in which key the graceful second theme follows, at first in the strings, then in richer instrumentation. A short closing passage, on figures taken from the subsidiary, ends the first part of the movement, which is repeated. The free fantasia is short. The third part of the movement is a regular recapitulation of the first, subsidiary and second theme now coming in the tonic G minor (not in G major, as might have been expected). There is a repeat marked in the score, leading back to the beginning of the free fantasia; then follows a very brief coda on the first theme.

The second movement, *Andante* in E-flat major (2-4 time), begins with a series of contrapuntal imitations between strings (the violins muted) and wind, forming a well-articulated melodic period, and followed by four measures of fuller harmony in the wind, against a livelier figuration in the strings. The whole movement is taken up with the development of the idea first announced in imitation by the strings and wind. Both the style and the thematic material in this movement give evidence of the influence of Sebastian Bach,* of whose works Mozart was an eager student whenever he got a chance.

The third movement, Menuetto in G minor (3-4 time), is in the simplest, most concise minuet form: a section of twelve measures, followed by another of twenty-four, both sections being repeated. The Trio is in G major (eight- and fourteen-measure sections), and scored for oboes, bassoons, and horns, only. If the second movement shows the influence of Bach, this minuet (and also the finale) give as unmistakable tokens of the influence of Gluck.

The fourth movement, *Allegro* in G minor (4-4 time), is, like the first, in a concise sonata form. The first theme is given out *piano* by the strings in unison and octaves, and then repeated *forte* in harmony, with the theme in the bass, by the full orchestra. A subsidiary passage follows in the relative B-flat major, beginning almost like a second theme, and soon leading to the entrance of the real second theme in the same key. Another subsidiary passage ends the first part of the movement. The short free fantasia consists wholly of contrapuntal passage-work. The third part of the movement is quite regular, the subsidiary being in the subdominant C minor, and the second theme in the tonic G minor. As, in the first movement, there are two repeats, and a short closing coda.

This symphony is scored for 2 oboes, 2 bassoons, 4 horns, and the usual strings; † it is to be noted, however, that all these instruments are in no case used simultaneously. The pair of bassoons replace the second pair of horns in the second movement, and in the Trio of the Minuet.

The score bears no dedication.

* *Vide* especially the Prelude in F minor in the second book of *The Well-tempered Clavichord*.

† On Mozart's autograph title-page it is called "Symphonie für 2 Violinen, 2 Violoncelle, Bass, 2 Oboen, 2 Hörner in G und 2 Hörner in B, 2 Fagotte"; but there are two viola-parts only in one brief passage in the second movement.

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Johannes Brahms - - - Symphony No. 4, in E minor, Op. 98

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro non troppo (E minor) | - | - | - | - | 2-2 |
| II. Andante moderato (E) | - | - | - | - | 6-8 |
| III. Allegro giocoso (C major) | - | - | - | - | 2-4 |
| IV. Allegro energico e passionato (E minor) | - | - | - | - | 3-4 |

Antonín Dvorak - - - Concerto for Violoncello, in B minor, Op. 104
(First time at these concerts.)

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro (B minor) | - | - | - | - | 4-4 |
| II. Adagio ma non troppo (G major) | - | - | - | - | 3-4 |
| III. Finale: Allegro moderato (B minor) | - | - | - | - | 2-4 |

Richard Strauss - - - "Till Eulenspiegel's Merry Pranks," Op. 28

Felix Draesecke - - - Jubilee Overture in D major, Op. 65
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SYMPHONY NO. 4, IN E MINOR, OPUS 98 . . . JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

The first movement, *Allegro non troppo* in E minor (2-2 time), has no slow introduction, but opens immediately with the first theme. This somewhat Mendelssohnish melody is given out by the violins in octaves, accompanied by flowing rising arpeggj in the 'celli and violas, and syncopated chords in the wood-wind. After being developed for eighteen measures, it is followed by a free contrapuntal variation of its first period; then the violins carry through the second period, playing in octaves, and develop it somewhat more extendedly than before. This double exposition of the first theme is followed by some subsidiary passage-work in G major (relative major of the principal key), which crystallizes into a definite subsidiary theme, in which the triplet-rhythm is prominent. This soon leads to the second theme, a more impassioned *cantilena* in B minor (minor of the dominant), which is first sung by the 'celli and horn in unison, and then taken up by the violins in octaves. The development is brief, and soon interrupted by a return of the second member of the first subsidiary, with its rhythmic triplets. A second subsidiary and some extended passage-work follow, leading at last to the entrance of a martial conclusion-theme, which comes in *pianissimo* in B major in the wind instruments. The development of this brilliant theme is interrupted at one point by hushed, mysterious, sustained harmonies in the wind instruments, with cloudy arpeggj in the strings. It is as if a sudden cloud were passing across the sun's disk. This effect is repeated later on in the symphony. The first part of the movement closes strongly in the dominant (B major).

The elaborate free fantasia begins with hints at the first theme in the wind instruments, leading to a return of the theme itself, in its original shape, in the tonic E minor. One almost thinks there is to be no free

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fantasia, but that this is the beginning of the third part. This "false start," however, soon betrays its true character: the theme disintegrates before our very ears, and the working-out begins in earnest. It is of the most elaborate and extended description, and interrupted ever and anon by the "sun-veiling" effect already noticed in the first part of the movement. At last the working-out seems as if enveloped in total darkness; one suspects the composer of having drawn inspiration from the close of the free fantasia in the first movement of Beethoven's C minor symphony, although there is plainly no trace of plagiarism here, and Brahms's harmonies are even more weird and mysterious than Beethoven's in the passage referred to.

The third part of the movement opens with a return of the first theme in the violins in octaves; but not in the tonic at first. It begins frankly in C major, but soon modulates so as to end in E minor. After this, the development proceeds almost precisely as in the first part of the movement, barring the regular changes of key: the second theme now enters in E minor, the conclusion-theme, in E major—that is, both come in the tonic. There is a longish coda, which works up to an impressive climax toward the close.

The second movement, *Andante moderato* in E "minor-major" (6-8 time), is a sort of romanza of a march-like character. The frequent successive apparitions of the first theme might be called a set of variations on modality. It is first strongly announced in bare unisons by the horns, these being soon reinforced in octaves by the oboes and bassoons, then by the flutes. This theme runs on the notes, E, F, G, D, C—all of which belong to the scale of C major. But the tonality of C major is out of the question; the theme is really in the old Gregorian Phrygian mode (the scale of E with all the notes *naturals*). It is next taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*. Now the

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G-naturals of the first version are replaced by G-sharps, while the C-naturals and D-naturals remain; it is no longer the Phrygian mode, neither is it E major nor E minor. It is in the "minor-major" mode, mentioned by Moritz Hauptmann, with the major third, and minor sixth and *descending* seventh degrees. The development is somewhat extended, and is followed by two shorter subsidiaries, the one in E major, the other in B minor.

The melodious *cantilena* of the second theme, in E major, is sung by the violas and bassoon, and accompanied with flowing counterpoint by the first violins. It is followed by a return of the first theme, this time distinctly in E major. This first theme is to appear in still one more version before the composer has done with it. Near the close of the movement it comes back for the last time, given out in *forte* unisons and octaves by the horns, oboes, and flutes in the Phrygian mode, as at the beginning. But it is now accompanied in full harmony by the rest of the orchestra; and this harmony is not that of the Phrygian mode at all, but in Hauptmann's "minor-major" mode. Here is a phenomenon: the melody in one mode, and the harmony in another; and the two modes are not usually reconcilable, for the one has G-sharp where the other has G-natural. Of course Brahms has so arranged it that these two notes never come into actual conflict in any one chord; but the constant alternation between G-sharp in the middle voices and G-natural in the melody gives rise to a series of unharmonic cross-relations of the weirdest and most unearthly effect. Here Brahms is on his native heath; for, since old Sebastian Bach, no composer of classic leanings has so exploited this business of cross-relations in his harmony as he has.

The third movement, *Allegro giocoso* in C major (2-4 time), evidently stands for the Scherzo of the symphony; it has unmistakably the joyous, buoyant, tricky scherzo character, but little or nothing of the traditional scherzo form. Its form approaches more closely that of the rondo.

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But, if this "rondo-scherzo" somewhat violates symphonic traditions, the fourth movement, *Allegro energico e passionato* in E minor (3-4 time), cuts its traditional moorings still more boldly. This finale is the only one I know of in all symphonic literature which is in the form of an eight-measure passacaglia* with variations. No doubt, the form of Theme with Variations is not unheard of in symphonic finales; you find it in Beethoven's *Eroica* and also in his ninth symphony; but, in these finales of Beethoven's, the successive variations on the principal theme are interspersed with passages of another character, and with stretches of free thematic working-out. The *Eroica* finale tends strongly toward the rondo-form, a tendency which is recognized as not entirely absent from the choral portions of the ninth symphony. A pure set of passacaglia variations, and nothing more, in a symphonic finale is unheard of, save in this symphony by Brahms. The simple theme is given out in plain harmony by the wind instruments; then follow the variations, simple at first, but growing more and more contrapuntal and complex as the movement progresses.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, and the usual strings; to which is added a triangle in the third movement, and 1 double-bassoon and 3 trombones in the finale. The score bears no dedication.

CONCERTO FOR VIOLONCELLO, IN B MINOR, OPUS 104. ANTONÍN DVOŘÁK.

(Born at Mühlhausen, near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This concerto was one of the last compositions written by Dr. Dvořák before leaving the United States. In much of the bravura passage-work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who indeed wrote many of the passages himself.


* The Passacaglia (from the Spanish *pasar*, to pass, and *calle*, a street) was a stately old dance-form in triple time; it closely resembled the Chaconne.

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The first movement, *Allegro* in B minor (4-4 time), opens with an orchestral *ritornello* in which the three principal themes of the movement are exposed and briefly developed. The first theme is announced by the clarinet, soon strengthened by the bassoons an octave lower, against a simple accompaniment in the lower strings; it is then taken up by the first violins and violas against a similar accompaniment in the clarinets, bassoons, and horn, the development proceeding with fuller and fuller scoring until it soon reaches the *fortissimo* of the full orchestra. A subsidiary — an ascending scale-passage in the basses, answered by the higher wood-wind — is briefly hinted at, but almost immediately makes way for some diminishing transitional developments on the first theme, leading to the entrance of the more *cantabile* second theme in the horn in the relative D major; the development of this theme is carried on successively by the clarinet, oboe, and flute, and soon debouches into a brilliant *fortissimo* conclusion-theme in the same key. This theme is concisely developed in *decrescendo*, soon leading to the entrance of the solo 'cello on the first theme in the tonic B minor. As usual, this orchestral *ritornello* represents the first part of a symphonic movement, the solo instrument entering on the "repeat." But, in this case, as is also not unusual in concertos, the first part appears far more extendedly developed in the "repeat" than in the *ritornello*. The development of the first theme is now interrupted by a new first subsidiary of brilliant passage-work; the second theme is sung in D major by the solo instrument, and is followed by a second subsidiary and a new conclusion-theme, which leads to the *fortissimo* return of the first theme as an orchestral *tutti* at the beginning of the second part of the movement. The working-out, if not very extended, is quite elaborate; a novel feature in it is the episodic return of the first theme in augmentation (*Molto sostenuto* in A-flat minor), as a *cantilena* for the solo 'cello. The regular return of the first theme in the tonic at the beginning of the third part of

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the movement is omitted, the free fantasia merging into the third part with the solo 'cello's taking up the second theme in the tonic B major. From this point on, the development corresponds closely enough to that of the first part. A short coda, beginning with a *fortissimo* return of the first theme in B major, closes the movement.

The second movement, *Adagio, ma non troppo* in G major (3-4 time), begins with a short prelude on the first theme in the wood-wind, after which the theme is taken up and extendedly developed by the solo 'cello. Four measures of *fortissimo* orchestral interlude in G minor lead to the second theme. This is very extendedly and elaborately developed, the melody being at times in the solo instrument against counter-phrases in the wood-wind, at times in the wood-wind against counter-phrases in the 'cello, or again against brilliant passage-work in the same. The figuration of the accompaniment is in general quite elaborate. At last the first theme in G major returns in three horns against a *pizzicato* bass, the return being followed by a short accompanied cadenza for the solo 'cello and some closing developments on the first theme by solo instrument and orchestra.

The third movement, Finale: *Allegro moderato* in B minor (2-4 time), is a brilliant and elaborately developed rondo on three themes. But in the course of the development and working-out the aspect of these themes is so altered at times by changes of tempo and harmonization that the the-

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matic material of the movement is made to appear somewhat richer than it really is. Certain figures, too, in this or that principal theme are at times developed into new episodic themes, whose relationship to the parent phrases is, however, pretty evident. The rondo form and character is persistently maintained throughout.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; to which is added a triangle in the Finale. The score is dedicated to Hans Wihan, a noted Czechish 'cello virtuoso.

ENTR'ACTE.

RENDER UNTO WAGNER, ETC.

"We have lately been seized with an unquenchable thirst for imitation, without considering whether all that is new is also suited to our national modes of feeling. When a German wishes to hear an opera, he shuts his eyes and opens his ears, to give himself up to dumb enjoyment. In a certain respect, he may not be so entirely wrong—but, as for myself, I want to know whence come the floods of tone that stream in upon me, in which the German, in his ecstasy, is actually drowned. For me, not only the opera, but orchestral music, too, is a spectacle. To see the conductor struggle with his bâton amuses me; to note thereupon how the string-players' bows dance excites me, and, when I think that the fat kettle-drums will give out their mighty thud-thud the next moment, I turn quite gay again. We French do not love music less than the Germans, but we are not so consumed by it, we do not devour it for sheer affection, we love it, upon the whole, more light-heartedly. . . .

"And I feel in the same way about the second custom we have imported from Germany. This is the darkening of the auditorium as soon as the

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curtain rises, in order, as is alleged, to concentrate the attention upon the stage alone. For a German, who likes to amuse himself in hermit fashion, this may be all very fine. But I, for my part, like companionship. I am sociable, and sociability is good for me. My pleasure is increased an hundred-fold if I can communicate it to my neighbors and, best of all, to the whole house; what I feel must be mirrored in the eyes of the whole audience — and shall I perforce let myself be sealed up in a selfish, mute enjoyment?

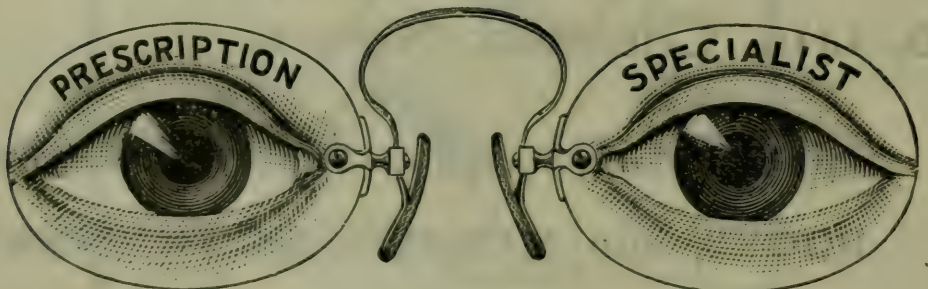
“Rob me of the light, and you make me gloomy and irritable. Give me back the day, the light, the smile of fair women and the effulgence of their toilets! Give me back the good understanding, the cheerfulness of a society which enjoys itself all the more that it does so in common. Why, you can never make Germans of us; we have no talent for it.”—
FRANCISQUE SARCEY.*

“As regards this matter,” — the darkened auditorium, — “we would take our stand against a vexatious mania, epidemic especially in foreign parts, which is now beginning to make headway in Paris. Our managers to-day are too fond of excluding the light from the auditorium during the play, and plunge the stage in total darkness, whereas there ought to be nothing more than a conventional night there.

“There has not been a sufficient study made, from a scientific point of view, of the proper means of obtaining the desirable semblance of reality through effects of light. Some progress had been made by perfecting illuminating apparatus; but it is now neutralized by this ridiculous fashion which German influence has brought upon our stage. No doubt, in certain special cases, the operation which consists in extinguishing the lights in the auditorium may be defended. In the case of Wagner’s works, for

* This excerpt was translated into German for the Leipzig *SIGNALE FÜR DIE MUSIKALISCHE WELT*, and appeared in the number for January 9, 1899. I have taken it from this source. The original article is there said to have appeared in the Paris *FIGARO* — which is somewhat surprising, for the *TEMPS* was Sarcey’s paper.

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instance, this darkness is favourable to a certain intellectual concentration which helps the mental tension inexorably demanded of his listeners by the Bayreuth master. But this does not mean that the plan ought to be established as a system. Wagner appeals especially to the mind (*l'esprit*), whereas the chief aim of Latin works is to sway the emotions. The actor succeeds in doing this by virtue of a sort of magnetic influence which is not easy for him to exert unless he can see the spectator.

"A subject of this sort would require extended development; let it suffice for us to point out here the mistake that has been made, and to protest against this irrational application, this exaggerated generalization of an æsthetic scheme which is incompatible with the Latin genius.

"This remark applies, moreover, to theatres at which drama and comedy are given, as well as to the lyric stage." — VICTOR MAUREL.*

Here we have two expressions of opinion, both by prominent Frenchmen whose opinion on such a subject is eminently worth having. Both opinions are characteristically French, also peculiarly characteristic of the respective writers. We find Sarcey looking at a matter of considerable artistic importance, as usual, from the most frankly frivolous point of view practicable, and treating it with corresponding *bonhomie*; Maurel, looking at it more scientifically and philosophically, with the seriousness of a man used to viewing art matters from the inside. I am fully aware that, in the opinion of many excellent judges to-day, Francisque Sarcey is not to

* In *Dix Ans de Carrière*, foot-note to page 263 (Paris: Paul Dupont, 1897).

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be taken too seriously; he was a writer of immense charm, an expert in matters theatrical, with a certain needle-like sharpness of acumen in a rather limited sphere; but he was admittedly an extremist, and became more and more so as the world left him behind. Although most thinking actors and playwrights in France refused long ago to acknowledge him as the official spokesman of French dramatic art, and he stood more and more alone in his opinions up to the day of his death, he is nevertheless to be recognized as characteristically French, perhaps the most excessively French of all dramatic critics. Very likely those of his compatriots who disagreed with him failed to perceive how intensely French he was; for a Frenchman might well hesitate to recognize certain mental traits as "national" which strike us Anglo-Saxons as very national indeed, as even distinctively so. A good many people in Paris got to be rather ashamed of Sarcey before they had done with him, feeling that, with all his keenness of insight and brilliancy of exposition, he was giving French criticism something of a bad name in the world. Surely the man who had the impudence of feather-headedness to write of Shakspeare's *Hamlet*: "I am French, and especially French in this, that I find it impossible to be amused by what bores me"—that man was rather an uncomfortable person to acknowledge as a colleague, let alone a master. Still Sarcey was French in that he pushed certain peculiarly French points of view to extremes; he out-Frenched the French themselves in possessing certain characteristically national traits in unalloyed purity; he was, so to speak, a Frenchman reduced *ad absurdum*. His love for, his idolization of, logic was surely Gallo-Latin; his demand for crystalline clearness, no less so. His singularity was to look upon all things connected with the stage from the least intellectual point of view possible, and wantonly, *de gaieté de cœur*, to constitute himself the mouthpiece of the great theatre-going masses. Although he might have kicked at the name, he was essentially bourgeois

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through and through, and fairly revelled in it. But no one ever had a more complete understanding of, a keener insight into dramatic ways and means — from that point of view. It is this that makes him eminently worth listening to, even if one take what he says with the due grain of salt.

Maurel is a man of very different stamp; artist to his finger-tips, of wide and genuine culture, a thinker of more than common acuteness and profundity. He is nothing if not serious. Moreover, his experience of dramatic matters, from the inside, is quite as extended as Sarcey's was, from the outside. A man who, on the lyric stage, could be called by many excellent judges "the greatest Iago they ever saw on any boards" must be a man of something more than merely histrionic genius. That the opinion of such a man is worth having is needless to say.

But, quite apart from the specific ability and qualifications of the two men, their opinions I have quoted at the head of this *Entr'acte* seem to me worth consideration for other reasons. They are especially worth considering by us Americans, in the first place, because they are not German, in the next place, because they are French. The darkened auditorium and the hidden orchestra are institutions — that is, if they can already be called institutions — of purely German origin; most of the opinions we have as yet heard on them have come from Germans, or from pretty well Teutonized Anglo-Saxons. It is therefore at once interesting and profitable for us to hear an opinion that is not German in the least. Then, as the French have admittedly an extraordinarily keen sense for what should be called artistic fitness, for the adaptation of artistic means to ends, an authentic French opinion on an æsthetic subject is of importance. Notably important to us, as what "national" mental traits we may be developing — as gradually differentiating us from the rest of the Anglo-Saxon race — are bringing us at least more into sympathy with

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French points of view than our English cousins have ever been; in so far as we Americans are becoming cosmopolitan, instead of merely Anglo-Saxon, we are, perhaps unconsciously, taking the French artistic point of view more and more into account. Just at present, notably in matters connected with the lyric drama and music in general, we are considerably, preponderantly under German influence; but we are not German, we have a bent for thinking for ourselves, and, in adopting German points of view and artistic customs, we perforce modify them somewhat, sooner or later, adapt them to our own peculiar needs, and eliminate from them what is not suited to ourselves; and it seems to me that, in doing this, we often (and probably unconsciously) show greater instinctive sympathy with the French than with the English.

This may sound strange, after that unspeakable Dreyfus trial; but, in so far as regards matters artistic, I think it nevertheless true. But, be it as it

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may, I must say that the opinions of Sarcey and Maurel on the darkened auditorium and hidden orchestra fairly delight me. It has long seemed to me that these two things were not only characteristically Wagnerian, but exclusively so; admirably adapted to the Wagnerian music-drama in its properest estate,—that is, when given at Bayreuth, or elsewhere on the Bayreuth plan,—but well adapted to nothing else in the whole field of lyric drama; I even feel them to be not entirely well adapted to Wagner's music-dramas and operas themselves, when they are given as items in a regular opera-season in our larger cities.

Wagner's acknowledged aim in darkening the auditorium and concealing the orchestra was, as Maurel very justly hints, to favour the greatest possible mental concentration on the part of the audience. That is, his artistic aim was entirely serious, the aim of a man who would have art in general, and the music-drama in particular, taken with the most complete, the most unmitigated seriousness. This is the very first demand, the Alpha and Omega, of the Wagnerian gospel. With this demand, *per se*, no sane man — least of all, an Anglo-Saxon and a New Englander — need quarrel. Only, when propounded as a bit of æsthetic didacticism, it seems to me fraught with considerable danger to us in this country, and most especially to us here in New England, just at the present time. Good heavens! the last lesson we New Englanders need is that which teaches us to take anything seriously; of our own initiative, we are only too prone to take everything seriously, not to say sadly! If our instinct were to take the Wagnerian music-drama with *Teutonic* seriousness,—with that complete frankness of emotional surrender, that passive, childlike docility of the *Gemüth*, untrammelled by conscious intellectual effort, that paves the way for ecstasy,—it would be entirely well with us. But this is not our instinct; tell us to take a thing seriously, and we forthwith imagine that we must keep up a devil of a thinking! — the very last thing we should do in face of a work of art, the last thing Wagner would have us do in face of

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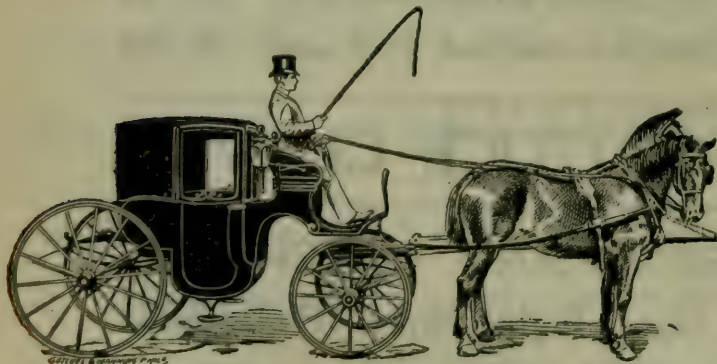
one of his music-dramas.* To be emotionally serious is one thing; to be intellectually serious, quite another; and the latter seriousness may well be said to preclude the former. And, as a primarily intellectual and not particularly emotional people, we certainly make intellectual seriousness our forte! We are just now in that state of fermentation — as regards matters artistic — which sometimes precedes crystallization; we are earnestly, perhaps a thought too earnestly, working in an artistic direction; but we have not got there yet by a good deal. And anything that tends to foster our innate intellectual seriousness in relation to art just now must be called at least unfortunate. As far as opera is to be of artistic educational value to us Americans, I am fully persuaded that it would do us more good, could we be persuaded to take it a little more jauntily and thoughtlessly. I deprecate anything that tends to efface what the French would call the *mondain* side of opera, that tends to make it less of an “amusement.” Of course I have no manner of sympathy with the diamond-studded folk who chatter audibly in the boxes; but it is only their chatter I object to, not their diamonds; I am particularly fond of looking at diamonds, but they do not in the least keep me from my artistic enjoyment of an opera. Then, it has been proved effectually that even the most pertinacious diamond-wearers can be taught not to chatter; the Metropolitan Opera House has seen that lesson well taught within the last few years. Moreover, I am morally certain that some of our earnest opera-worshippers might learn a wholesome lesson from the diamond people; the latter may possibly enjoy their own diamonds more than they do the opera itself, and this may also be not entirely to the credit of their æsthetic taste; but for all that, they at least enjoy their diamonds more artistically than hosts of their more earnest fellow-countrymen and country-

* Maurel is characteristically Gallic, but, as it strikes me, fundamentally wrong when he says that “Wagner appeals especially to the mind (*l'esprit*).” Whatever he may actually appeal to, in some cases, we know on the best authority — his own — that his *intentional* appeal was not to the intellect at all, but purely to the emotions.

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women do the opera, for their pleasure is not tainted with intellectual effort.

Naturally it would be foolish to object to the darkened auditorium simply on the ground that it was an invitation to seriousness — an invitation that ran a risk of being misunderstood by us Americans. If there were no other ground for objection, I should not have mentioned this one at all. But, as I think there are other grounds for objecting, and some of them have more than a little to do with our danger of misunderstanding this invitation to seriousness, my bringing up of the latter does not seem to me out of place.

(To be continued.)

ILLUSIONS.

“You can fool all the people part of the time, and part of the people all the time; but you can’t fool all the people all the time!” said a great man — or words to that effect; I am not good at letter-perfect quotation. They whose business it is to fool people find out the truth of this sooner or later. Yet I think, if we were to ask an experienced practitioner in the art of fooling what particular person, or sort of person, he had found most easy to fool all the time, that his answer would be — well, just that person whom Thackeray once cunningly described as Arthur Pendennis’s greatest enemy. If we find it easy enough at times to fool others, do we not oftener find it quite unavoidable to fool ourselves?

And, if self-deception is common in most fields of our activity, it must surely be commonest of all in our relations to so vague, indeterminate, and psychologically perplexing an art as Music. We speak fondly of “absolute music” — especially those of us to whom æsthetic purism holds out allurements — and often do our best to base irrefragable arguments



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upon our conception thereof. But, as we and the world go, is not this "absolute music," for the most part, a mere metaphysical abstraction to us, a coinage of our own mind, and our conception of it rather vague? Absolute music is, no doubt, quite conceivable; but how many of us have ever had actual personal experience of such a thing? We can define it; but can we, or do we habitually, enter into direct practical relations with it? Is not the very existence of absolute music all too generally an illusion, in so far as we ourselves have anything to do with it?

Let me state my meaning more explicitly. As scientifically (or philosophically) definable, "absolute music" consists of relations of pitch, time (rhythm and degrees of speed), dynamic intensity of tone, and clang-tint — and of nothing else. It is called "absolute" because it is conceived as existing of and by itself, and in no wise distinctly related to anything outside of itself — to anything either physical or spiritual in human life or experience; its artistic aim is pure plastic beauty or impressiveness, and the only way we can bring ourselves into direct relations with it — supposing this to be possible — is by throwing ourselves into what Schopenhauer calls the purely æsthetic frame of mind, so that we can let it appeal only to our purely intellectual perception. And just here I find the — to me insuperable — difficulty. Admitting, for the sake of argument, that music can be entirely "absolute" in itself, presenting to the listener's perception nothing but relations of pitch, time, dynamics, and clang-tint, can we rest content with a purely æsthetic perception of it as such? Is it possible for us to accept this absolute music "absolutely," without immediately connecting it in our mind with something else, with something external to itself? The result of the best scientific investigation, as well as of the best philosophic thought, of our day is that, in its primordial condition, Music is by no means "absolute": that, on the contrary, its true es-

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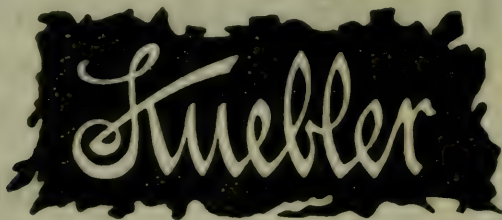
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sence did not reside in relations of time, pitch, dynamics, and clang-tint, but in the expression of emotion; that, emotional expression thus really being its essence, the relations of pitch, time, dynamics, and clang-tint are but so many means toward that end, but unessential, non-intrinsic in themselves. And it seems to me that we are so thoroughly imbued with the truth of this that we find it utterly impossible to enter into purely æsthetic relations with actual manifestations of the art, but are forced *vi majori* to let our relations with it be tinged with emotion. True, even purely æsthetic perception may have emotional results; mere plastic beauty can quicken our heart-beat. But the emotion I now speak of is something more definite than this; instinctively looking, as we do, upon music as a means of expression,—no matter how vague and indeterminate,—are we not irresistibly impelled to look upon this expression as intentional on the part of the composer, as necessarily implying the pre-existence of something to be expressed? You may tell us till you are black in the face that absolute music tells no story, and can have none to tell; and we may willingly accept this in theory. But do we not unconquerably tend to supply it with the lacking story, and let it tell it to us? Indeed, may we not truly say that even the most “absolute” music only begins to have a real value for us after we have broken down its absoluteness and related it in some ideal way with our own life and experience? Do we not, after all, reject even the most plastically perfect music, as unsuited to our spiritual needs, if we find that we are unable, by hook or by crook, so to relate it to what is spiritual in ourselves? If the music, despite our best endeavours, persists in remaining “absolute,” the least hard thing we can say of it is to call it “academic”—an adjective which has, by this time, become freighted with a very respectable burden of contemptuous implication.

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is an illusion of our own ; but that does not make us cling to it any the less fondly. An illusion, yes ; but not the one I care particularly to emphasize just now. It is an illusion that may be, and too often has been, made the source of much folly, and, in so far, a dangerous one ; but, as the danger it involves is one to which we are all exposed, and moreover, as it is really the only means of our getting spiritual good out of music in general, dangerous though it be, I do not care to consider it farther here. There are other illusions which seem to me decidedly more perilous ; and of some of these I wish to speak now.

The most insidiously dangerous of these nowadays seem to me to spring from a primary self-deception of quite the opposite sort: the primordial illusion that we can gain spiritual good from entering into purely æsthetic — intellectually perceptive — relations with even the most “absolute” music. Not a few of the didactic sayings that have become commonplaces

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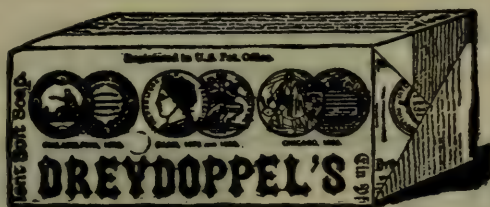
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in musical talk are really based upon this misconception; for a misconception, or illusion, I stoutly maintain it to be. The trite commonplaces that owe their origin to the idea that music presents to us nothing but relations of pitch, time, dynamics, and clang-tint — of “form” and “colour” — logically fall to the ground at once, if we establish the impossibility of our being spiritually satisfied to accept such relations as the be-all and end-all of Music.

Take the common saying that Music appeals simply to the ear, and that the only requisite conditions of its completely satisfying manifestation are purely auditory ones. This saying may, for aught I know, be true for angels; but it is hideously false for men. As I have said, we instinctively and irrepressibly look upon music as a means of emotional expression, and are no doubt quite willing to admit that its appeal is to the ear — or to what is emotional in ourselves through the ear. But we are creatures of habit; it is doing a certain violence to our inborn instincts to conceive of one form of auditory emotional appeal as totally distinct from all other such forms, and as habitually working upon us by means different from theirs. What emotional appeal is made to us through the ear in the ordinary conditions of life is almost invariably accompanied by a synchronous, emphasizing appeal through the eye. He who tells us a moving tale, aids and abets his speech with facial expression and, perhaps, gesture. Shall Music be bereft of these auxiliaries? And, if we find it so bereft, shall we not inevitably feel that something is lacking? At most, may it not be said that, for satisfactory auditory conditions to fill the whole bill,

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when music is actually presented to us, for us to be content with nothing beyond them, all visual conditions must be totally absent? Even admitting, for the sake of argument, that good auditory conditions may be enough, of themselves, to insure our adequate enjoyment of music, we must certainly admit that they can be thus sufficient only in the absence of *untoward and conflicting* visual conditions. I fancy everyone will be ready to admit this. Now, it is to be noted that what strikes our eye, while we are listening to music, can be really neutral — and thus unconflicting — only when it evidently has nothing whatever to do with either the music itself or with the performance thereof; visual phenomena which are connected, or connectable, with the music or the performance can not by any possibility be really neutral; they must either be favourable or unfavourable, they must either help or hinder. Therefore, there are only two ways of insuring the absence of untoward, conflicting appeals to the listener's eye: either all the visual phenomena accompanying musical performance must be distinctly favourable and helpful, or else they must be totally absent — which latter condition is to be brought about only by the listener's keeping his eyes fast closed, or by some other means of rendering the performer, or performers, invisible, so that the listener's participation is reduced to listening pure and simple. This is a condition in favour of which much is to be said; if I personally find it intolerable, that is merely a matter of individual temperament; I can imagine people enjoying music to the top of their bent in the dark, and have nothing to urge against the artistic excellence of this method. If I do not speak of it with sympathetic admiration, it is only because it would be impossible for me.

But take the ordinary conditions of our hearing music, with the performers plainly visible, and I think most people will bear me out in saying that the desirable result is to be obtained only by having all appeals

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to the eye distinctly favourable and helpful, and none of them untoward or conflicting. With music given, as it commonly is, with the performers in full sight of the audience, it is sheer folly to say that purely auditory conditions are sufficient to insure complete and exhaustive enjoyment. It is a mere illusion and self-deception to think that the behaviour, action, even the aspect of the performers are matters of unimportance, safely to be left out of consideration. Think of it a minute: our unconquerable instinct is to look upon Music as a means of emotional expression; when we see singers sing, or players play, it is equally our instinct to look upon them as intentionally expressing emotion; no matter what they may do *de facto*, we look upon them *de jure* as consciously expressing emotion. This being the case, no matter how perfect their playing, no matter how charged with emotional expression their auditory appeal to our ear, the effect of this appeal upon our emotional nature will inevitably be lessened, if their visible outward behaviour, their look and general aspect, are of a sort that it is hard, or impossible, to associate with the expression of emotion. It has been said that all "dramatic" action on the part of orchestral conductors is superfluous and out of place, as the musical appeal to the ear is the only thing worth considering. The only *end* worth considering, if you will; but, if I see visibly before me a conductor leading his orchestra through the paroxysms of the prelude to *Tristan* with complete apathy, or merely business-like perfunctoriness, of outward manner, to all appearance like a mere time-beater, the visual phenomenon he presents to me is so conflicting with the spirit of the music that it stands as an impassable barrier between me and the musical appeal of the orchestra. I cannot reconcile what I see with what I hear, and the vigour of the musical impression is correspondingly weakened. The same is to be said of a singer who sings impassioned melody with "no manner at all"; your ears refuse to believe what your eyes tell you is a lie!

I may be intrinsically wrong in absolutely requiring the added zest of a sympathetic appeal to the eye, if the true emotional gist of the music is to make its way to my heart through my ear. Perhaps the invisibility of the musical performer is really a higher artistic condition than I am able to live up to. But of this much I am sure: so long as the performer is visible, he, as a musical expresser of emotion, necessarily and rightly becomes

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something of an actor as well, and what he does with his face or body becomes an essential and integral part of his performance. Tell me that, though his outward manner may be constitutionally apathetic, his singing or playing is none the less surcharged with emotion; I answer that it may be, for all I know, only it signally fails to produce that impression upon me—and I, as a critic, must go by my impression. To my mind, this whole notion that a performer's appeal to the eye is critically negligible, even intrinsically meretricious, is an illusion—born originally of that other illusion that “absolute” music can be listened to “absolutely” and at the same time artistically. Mind, I do not say that a performer's manner may not be meretricious, or otherwise abominable; it can! It may be out of all proportion to the musical excellence of the performance; the performer, if to a certain extent an actor, may be a bad one; you and I have seen a bad actor or two in the course of our lives, and now and then a meretricious actor. But because a thing can be done ill, there is no reason for saying that it shall not be done at all, nor that it is not worth doing well. May be that, the greater the possibility of supreme achievement, the more terrible the danger of going wrong; I am not quite sure of the philosophical irrefragability of this, but have a shrewd suspicion of its being quite true. But, once for all, let this popular illusion, that a visible performance has nothing legitimately to say to the eye, be dispelled—that the true state of the case may be the better understood.

TILL EULENSPIEGEL'S MERRY PRANKS, OPUS 28 . RICHARD STRAUSS.
(Born in Munich on June 11, 1864; still living.)

The full title of this composition is: *Till Eulenspiegels lustige Streiche*,



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nach alter Schelmenweise — in Rondeauform — für grosses Orchester gesetzt von Richard Strauss. I am somewhat in doubt as to the correct translation of this; "*nach alter Schelmenweise*" may mean "after an old rogue's-tune" (Rogues' March?), but may equally well mean "after old-time rogue's fashion." Let me venture to English it: *Till Eulenspiegel's Merry Pranks, set to grand orchestra — in Rondo-form — after an old rogue's-tune, by Richard Strauss.*

Till (or Tyll) Eulenspiegel is the hero of an old German tale, supposed by some to have been written by Dr. Thomas Murner (1475-1530). The story gives him out as a wandering Braunschweig mechanic, who plays all sorts of tricks on everybody, and always comes out ahead. The book has long been a popular classic in Germany, and has become almost identified with the folk-lore of the nation. For centuries Eulenspiegel has been as popular and familiar a mythical character in Germany as any hero in the *Deutschen Volksbücher* — as Santa Claus, Slovenly Peter, or Baron Münchhausen is with us. The story has been published in an English translation (I imagine, with frequent expurgations *in usum Delphini*) as *Tyll Owlglass*.*

Of Richard Strauss's composition the analyst can say that it is in F major, and shows evident traces of the rondo-form. But it is a musical joke, very free in development, and its humorous side is plainly intended to be its most prominent one. Its character changes from the lively and sprightly to the grotesque, the violent, the tender and passionate,—for Eulenspiegel could make love on occasion,—and the simply jovial. Often the music reaches the point of broad burlesque and farce.

This composition is scored for 1 piccolo-flute, 3 flutes, 3 oboes, 1 English horn, 1 small clarinet in D, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns (with 4 additional horns *ad libitum*), 3 trumpets (with 3 additional trumpets *ad libitum*), 3 trombones, 1 bass-tuba, kettle-drums, triangle, cymbals, bass-drum, snare-drum, 1 watchman's rattle, and the usual strings. The score is dedicated to Dr. Arthur Seidl.

* The name Eulenspiegel means literally "Owl's Mirror."

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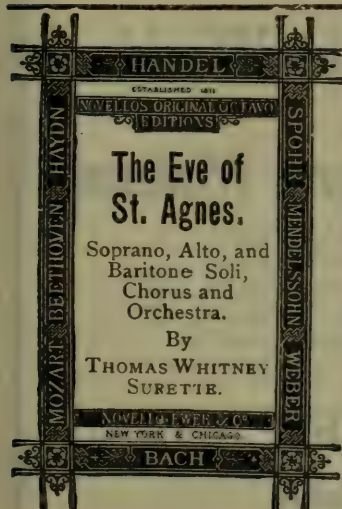
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FELIX AUGUST BERNHARD DRAESECKE was born in Coburg on October 7, 1835. His grandfather was a bishop, and his father, court preacher in Coburg. He got his musical education at the Leipzig Conservatorium, where he studied especially composition under Julius Rietz. These early influences were, however, counteracted when, after graduating from the Conservatorium, he moved to Weimar, where he soon became an enthusiastic partizan of Franz Liszt and the then new German school generally. He became intimate with von Bülow, and moved to Dresden. From 1864 to 1874 he was a teacher at the Conservatoire at Lausanne, Switzerland, excepting the year 1868-69, when he taught at the Royal Music School in Munich, having gone thither on von Bülow's invitation. After spending some years in Geneva, he finally settled in Dresden. While under the immediate influence of Liszt, his compositions were generally rated as eccentric and of dubious originality; his literary efforts attracted more attention, especially his flaming "Extreme-Left" articles in the *Neue Zeitschrift für Musik* and his *Anregungen für Kunst und Wissenschaft*, published in 1857-59. In later years, however, his Liszt-Wagner enthusiasm considerably cooled down, and his tendencies became more classical. In 1884 he succeeded Franz Wüllner as teacher of composition at the Dresden Conservatorium. Draesecke has written in almost all forms: symphonies, chamber-music, choral works, and one opera, *Herrat*, beside many songs and fugitive pieces for the pianoforte. His theoretical works comprise an *Anweisung zum Kunstgerechten Moduliren* (1876), *Die Beseitigung des Tritonus* (1876), and a *Method of Harmony* in verse. He is still living in Dresden.

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(Born in Coburg on Oct. 7, 1835; still living.)

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Heinrich Marschner - - Overture to "Hans Heiling," Op. 80

Charles Martin Loeffler "Nights in the Ukraïn," Concert Piece for
Violin and Orchestra

(First time.)

- | | | |
|---|-------|-----|
| I. Introduction: Andantino (A minor) | - - - | 3-4 |
| Pastoral: Allegro moderato (A major) | - - - | 2-4 |
| II. A Night in May (The Drowned Girl—Runa): | | |
| Lento (G minor) | - - - | 4-4 |
| IV. The Parobki amuse themselves: Allegro giocoso | | |
| (A major) | - - - | 2-4 |

Liszt - - - - - Hungarian Rhapsody, No. 1, in F

Ludwig van Beethoven - - Symphony No. 2, in D major, Op. 36

- | | | |
|---------------------------------|-------|-----|
| I. Adagio (D major) | - - - | 3-4 |
| Allegro con brio (D major) | - - - | 4-4 |
| II. Larghetto (A major) | - - - | 3-8 |
| III. Scherzo: Allegro (D major) | - - - | 3-4 |
| Trio (D major) | - - - | 3-4 |
| IV. Allegro molto (D major) | - - - | 2-2 |

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The free fantasia is very long and elaborate; indeed, it takes up the larger portion of the composition. The third part, beginning with a return of the first theme in the tonic, is only rudimentary, and really forms nothing but the coda of the overture.

This overture is scored for festival orchestra, consisting of 1 piccolo-flute, 2 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 4 trumpets, 4 trombones, a quartet of Bayreuth-tubas, 1 pair of kettle-drums, cymbals, triangle, Glockenspiel, snare-drum, 2 harps, and the usual strings. A note on the fly-leaf of the score runs as follows:—

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Charles Martin Loeffler "Nights in the Ukrain," Concert Piece for
Violin and Orchestra

(First time.)

- | | | |
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| I. Introduction: Andantino (A minor) | - - - | 3-4 |
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Liszt — — — — Hungarian Rhapsody, No. 1, in F

Ludwig van Beethoven — Symphony No. 2, in D major, Op. 36

- | | | |
|---------------------------------|-------|-----|
| I. Adagio (D major) | - - - | 3-4 |
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| Trio (D major) | - - - | 3-4 |
| IV. Allegro molto (D major) | - - - | 2-2 |

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HEINRICH AUGUST MARSCHNER was born at Zittau, in Saxony, on August 16, 1796, and died in Hannover on December 14, 1861. His talent was precocious; he began taking pianoforte lessons at the age of six, and his progress was so rapid that he soon distanced three consecutive teachers as his parents could not afford to give him better and more expensive instruction, his musical studies were interrupted for a while, though he composed several little pieces unaided. He sang in the church choir at Bautzen till his voice changed. In 1816 he went to Leipzig to study law, and it was here that his regular musical studies began under Johann Gottfried Schicht, who was then Cantor of the Thomas-Schule. Johann Friedrich Rochlitz strongly advised him to make music his profession. In 1817 he accompanied Count Thaddeus Amadée, an Hungarian noble, to Pressburg and Vienna; in the former city he wrote two operas, *Der Kyffhäuserberg* and *Heinrich IV*, the second of which Weber afterward brought out in Dresden; in Vienna he came under Beethoven's notice, who advised him to practise writing in the sonata form. The success of *Heinrich IV* in the Saxon capital led to Marschner's appointment in 1823 as joint conductor of the German and Italian Operas, with Weber and Morlacchi.

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He resigned this post on Weber's death in 1826, and married Mariane Wohlbrück, a singer, whose brother afterward furnished him with several libretti. In 1827 he went to Leipzig as Kapellmeister at the theatre there. In 1831 he got the appointment as court Kapellmeister at Hannover, where he brought out his *Hans Heiling*, which has generally been considered his masterpiece. In 1836 he went to Copenhagen to bring out *Hans Heiling* there, and was offered the position of General Director of Music in Denmark; but he did not accept it, and returned to Hannover. *Hans Heiling* was nearly his last work for the stage. As a dramatic composer, Marschner ranked in his day as next to Weber and Spohr; his style is said to have been somewhat affected by Rossini, whose operas had an universal success at the time; but Weber's influence is far more strongly to be felt in his writing. Indeed there is hardly another instance in the history of the art of a composer of distinction so almost slavishly modelling his style upon that of another; one is almost tempted at times to call

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Marschner but a reflection of Weber. He wrote easily and very rapidly, although his scores abound in elaborate passages. Besides fourteen operas he wrote a good deal of music in other forms, little, if any, of which has lived. But his *Vampyr*, *Templer und Jüdin*, and *Hans Heiling* are still standard works in the repertory of most opera houses in Germany.

OVERTURE TO "HANS HEILING," OPUS 80. HEINRICH MARSCHNER.

(Born at Zittau, Saxony, on Aug. 16, 1796; died in Hannover on Dec. 14, 1861.)

Hans Heiling, romantic opera in a prologue and three acts, the text by Eduard Devrient, the music by Heinrich Marschner, was first brought out in Hannover, on May 24, 1833. The libretto had been offered to, and refused by, Felix Mendelssohn in 1827.

Its subject is taken from an old legend of the Erzgebirge, a chain of mountains between Saxony and Bohemia. The son of the Queen of the Earth-Spirits by a mortal father has fallen desperately in love with Anna, a peasant girl, and comes to settle in her native village as Magister Hans Heiling. In the prologue he takes leave of his mother and the Earth-Spirits, gives up his right of succession to the spirit throne, and announces that he will return only when "his wreath is faded and his heart broken." He only takes with him his necromantic book, which contains the signs by which spirits are exorcised. Anna discovers this book, opens it, and forthwith sees magical visions. Heiling snatches the book from her hands, and reluctantly throws it into the fire at her urgent request. Then he, with Anna and her mother Gertrude, goes to a village merry-making. Anna is invited to dance by Konrad, one of the Burgrave's body-guard; and Heiling has to allow her to dance, though he is tortured with jealousy. In the second act Anna goes into the forest, where she is torn with bitter doubts: Konrad, who is humanly nearer to her, has made an impression upon her heart; but Heiling's love flatters her vanity, and she has moreover promised her hand to him. Her doubts throw her into the power of the Earth-Spirits, and Heiling's mother and the Gnomes appear before her eyes and counsel her to leave Heiling, as he is the Earth-Spirits' Prince. The spirits vanish, and Konrad draws near to the terrified Anna, suing

for her love. She consents to marry him, and tells him the secret of Heiling's birth and parentage. Now Konrad asks Anna's hand of her unwilling mother; Heiling comes up, bringing Anna's bridal jewels with him. Anna rejects them in terror, tells him she can never be his, and implores Konrad's protection against him. Heiling is in a mighty rage, plunges a dagger into Konrad, and hurries away. In the forest he falls down in despair, and calls upon the Earth-Spirits, who now jeer at him because he no longer has the book and the insignia of his rank; only when he expresses sincere repentance for what he has done do they again acknowledge his power and bring him a new sceptre. Now Heiling hastens to vengeance; the Gnomes tell him that Konrad is not dead, but is on the eve of being wedded to Anna. He vows destruction to them both; but, just as he is about to enter the church, his mother appears to him and prevails upon him to relent. Heiling then forswears all further intercourse with mortals, and returns to his realm in the bowels of the earth. The relationship between this story and those of *Faust* and the *Flying Dutchman* is not to be overlooked; there is even a certain musical family resemblance between Wagner's opera and Marschner's.

The overture begins with a slow introduction, *Larghetto* in F minor (6-8 time). This introduction is devoted to the development of one melodious theme, beginning with a single horn alone, then two horns, then clarinet and horns, and then fuller and fuller orchestra.

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The main body of the work, *Allegro passionato* in F minor (4-4 time), begins *fortissimo* with the first theme; this theme is quite long, and has three principal members: a dashing thesis in a strongly marked rhythm, a quieter antithesis (given out in 3rds by the wood-wind to an accompaniment in the horns and strings), and a third period, which assumes the character of brilliant passage-work for the violins.

The theme is extendedly developed, the development at times having something of the character of working-out. It is followed by a short subsidiary in E-flat major, a rising arpeggio figure in the second violins and horns (or clarinets), accompanied by dainty figural embroidery in the first violins, and answered by a little descending sigh in the higher wood-wind. The graceful and exceedingly Weberish second theme comes in in A-flat major (relative major of the tonic) in the first violins and clarinet over waving arpeggi in the strings, and is farther developed by the flute and clarinet in octaves. It is followed by a second subsidiary, which has at first the character of passage-work, but soon turns to a new version of the second theme, which now becomes the conclusion-theme; the development of this last, with occasional returns of the initial period of the first theme, closes the first part of the movement.

A few measures of transitional passage-work take the place of a free fantasia, soon leading to the return of the first theme in the tonic at the beginning of the third part of the movement. The development of this



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theme is now considerably curtailed, and the conclusion-theme suddenly appears episodically in B-flat minor, then skipping to B minor, followed by some modulations on the first theme in the full orchestra, which at length lead to F major, in which key the second theme now appears, played in octaves by the violins and then carried on by the flute and clarinet, as before. The remainder of this third part is quite regular, and leads to a brilliant coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

“UKRAINE NIGHTS,” AFTER NICOLAI GOGOL, FOR VIOLIN AND ORCHESTRA CHARLES MARTIN LOEFFLER.

(Born at Mühlhausen-on-the-Rhine on Jan 30, 1861; still living in Boston, Mass.)

The original title of this composition — *Les Veillées de l'Ukraine* — is exceedingly difficult to render into English; we have no word that expresses the exact meaning of *veillée*; “vigil” comes nearest to it, but that has certain associations which the French *veillée* has not. A *veillée* is merely a sitting up late into the night, a not going to bed.

The composition was written some years ago, and publicly played by the composer in the earlier days of the Symphony Orchestra. But it has been considerably retouched and remodelled since; and this is its first perform-

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ance in its present shape. It is in four separate movements, of which the third is omitted at this concert. On a fly-leaf of the score is a French translation of excerpts from the prose writings of Nicolai Gogol; I give them here in an English version.

I. PASTORAL.

With us in the country, here is what happens through time everlasting: as soon as the work in the fields is over, the *moujik* climbs up upon his stove for the winter, and the rest of us hide our bees in a dark cellar. When there is not a crane left in the sky, and not a single pear on the tree, then, as soon as night comes, you are sure to see a little house lighted up at the end of the street, and issuing therefrom are sounds of laughter, of songs that you hear from afar; the *balaika* sounds and sometimes the violin, mingling with the hum of conversation. These are our *vetchernitsy* (*veillées*, or sitting-up nights). . . . A crowd of young girls come together, not to dance, but to speed the distaff and spindle: . . . not a girl of them raises her eyes, but, as soon as the *parobki* (young fellows) rush in a body into the *khata* (thatched hut), with the violin-player at their head, there are screams fit to deafen you, jokings, dances, and other diversions beside.

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Majestic and gloomy, the maple forest turned its black mass to the moon. Motionless, the pond breathed its coolness upon the tired passer-by, and forced him to sit down on its banks. All was calm, in the deep thicket only the nightingale's thrills were heard. . . . Do you know the Ukraine night? Look upon it. From the middle of the sky the moon looks down upon you; the immeasurable vault extends wide, and seems more immeasurable still, it catches fire and breathes. All the ground is in silver light; the air, wondrously pure and cool, and yet it stifles you, laden as it is with languor, and becomes an ocean of odours. Divine night! Enchanting night! Inert and pensive, the forests rest, full of darkness, casting their great shadows. Silent and motionless are the ponds. . . . Leuko was trudging slowly toward the old house by the pond. He looked round about him. The night seemed still more fairy-like. A strange and delicious glow enhanced the brightness of the moon. Never had he witnessed such a spectacle. A silvery mist fell from all around him. The perfume of the apple-trees in blossom and the nocturnal flowers deluged the earth. He looked in stupefaction at the motionless waters of the pond. The old feudal manor-house, seen upside down in this moving mirror, looked serene in its effulgent majesty. Instead of dark shutters, the cheerful panes of the windows and doors were open like eyes; through the clear glass you caught a glimpse of gilding. And now he thinks he sees a window opened. Holding his breath, but without trembling or taking his eyes off the pond, he feels himself transported to its depths, and . . . dreams the story of "The Drowned Girl." . . . All is plunged in sleep. Only, at long intervals, the silence is broken by the barking of dogs.*

The three movements played at this concert are as follows:—

I. Introduction: Andantino in A minor (3-4 time).

Pastorale: Allegro moderato in A major (2-4 time).

* I omit the third excerpt, as the corresponding movement is not to be played. For the fourth movement there is no quotation from Gogol.

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II. A Night in May (The Drowned Girl — Runa): Lento in G minor (4-4 time).

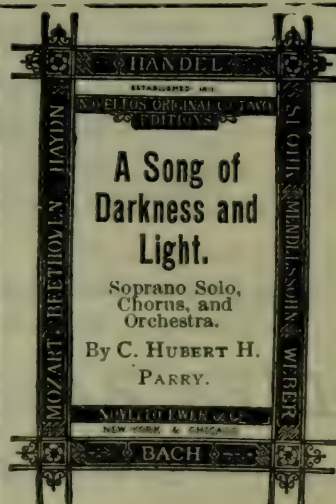
IV. The Parobki amuse themselves: Allegro giocoso in A major (2-4 time):

The form of these movements is free; many of the themes are authentic Russian melodies. The orchestral part is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, Glockenspiel, harp, and the usual strings. The score is dedicated to Henry L. Higginson.

HUNGARIAN RHAPSODY, NO. 1, IN F LISZT.

Liszt wrote fifteen Hungarian rhapsodies for the piano, a number of which have been arranged for orchestra. He created the form of the Hungarian rhapsody after long intercourse with and study of the gypsies of Hungary. In order to appreciate a Hungarian rhapsody, according to one writer, Liszt's interesting book, "Des Bohémiens et de leur Musique en Hongrie," should be sought for a portrayal of the musical performances of the gypsies of Hungary. Failing this, it should be borne in mind that it is in general to be regarded as representing a highly idealized picture

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of such a performance. It consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Frischkas*). Among the principal characteristics of Hungarian gypsy music may be enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*,—*i.e.*, phrases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant *floriture*, eminently Oriental.

Apropos of Hungarian music, a native Hungarian, George Liechtenster, has said: "Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. *Adagio* and *allegro con fuoco* are continually changing places, like sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays. With Oriental fire, the Magyar holds his maiden and turns with her like a whirlwind, till his power is gone. The proud Huzar, the wild Csikos, and the disdainful Gulyás, the cultivated youth and the earnest man, they all rush into the stormy 'csárdás' (dance). 'Harom á



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táne!' (the dance three times!) is the shibboleth of the Hungarian dancer. He is not satisfied if the Gypsy Orpheus plays but once: 'three times!' he cries, and afresh the storm commences; nor does he cease with song and dance till his breath is gone, or till the fiddler's hand fails. Thus dances the Magyar; but his song is of a more earnest character, and within the region of minor key his centuries of trouble and the desire for his long-lost grandeur are reflected. He only smiles through tears, and mourning he rejoices; and every inch of the singer or the player is an embodied minor chord."

SYMPHONY NO. 2, IN D MAJOR, OPUS 36 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written late in 1802. Its first public performance was on April 5, 1803, at a concert given by Beethoven at the Theater an der Wien in Vienna, the program containing two other important new works of his: the pianoforte concerto No. 3, in C minor, opus 37 (played by himself), and the oratorio *Christus am Oelberge*, opus 85. The critics seem to have found the symphony "too labored" and inferior to the first one in C, opus 21. But opinion was not very long in shifting round, and the time came when even the extreme classicists considered the work a well-nigh unsurpassable model of symphonic form and development. Eduard Hanslick mentions the principal theme of the first *Allegro* in his *Vom musikalisch Schönen* as the perfect model of a symphonic theme.

The first movement opens with a long slow introduction, *Adagio molto* in D major (3-4 time), which is particularly rich in thematic matter, although none of its themes appears in the main body of the movement. This introduction may be subdivided into three parts: first, one of those genial, sunny bits of preluding — so often found in Haydn and Beethoven — in which loud chords in the full orchestra are interspersed with bits of serene harmony and melody in the wood-wind and dainty figuration in the violins;

next comes some stronger imitative passage-work in B-flat major, in which over a *tremolo* in the violas and basses, the violins play rapid running figures, answered each time by the flute and bassoon, soon passing on to rapid alternate rising scales in the basses and first violins (reminding one a little of the duel-scene in *Don Giovanni*), against repeated triplets in the second violins and violas and quieter melodic figures in the wood-wind; thirdly comes a forbidding, almost Handelian chromatic motive (*cf.* Handel's "And with His stripes" in the *Messiah*, and "They loathed to drink" in *Israel in Egypt*; also the desert-scene, "*Es fällt ein Tropfen auf's Land Egypten*" in Schumann's *Paradies und die Peri*) in D minor, given in imitation between the violas and 'celli and the violins, against a counter-figuration in triplets; this is followed by a series of little trills between the flute and first violins, against repeated chords in triplets in the wood-wind and horns, leading over to the main body of the movement.

The main body of the movement, *Allegro con brio* in D major (4-4 time), begins with the first theme in the violas and 'celli, the antithesis coming in the oboe and bassoon; this theme (or, rather, its thesis) is then developed for some time in *forte* passage-work, leading to a forcible first subsidiary in A minor, given out *fortissimo* by the strings, and followed by the announcement of the second theme in the dominant, A major, by the clarinets, bassoons, and horns in *piano*, answered in *fortissimo* by the full orchestra—rather a martial, march-like second theme! This is followed in turn by a

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second subsidiary, a strongly rhythmic figure given out first in the basses, and then answered in imitation by the violins, flutes, and oboes, leading to some crashing chords in all the strings, answered each time by all the wind. Then all the strings in unison and octaves softly take up the little turn which is a characteristic feature of the first theme, and carry it through a short ascending climax, leading to a conclusion-period of brilliant passage-work, in which the thesis of the first theme makes its reappearance, the first part of the movement ending definitely, almost in Mozart fashion, on the chord of the dominant. A little transitional passage in descending 6ths and 4ths in the wood-wind leads back to the repeat.

The free fantasia is quite long and contrapuntally elaborate, beginning on the thesis of the first theme, against which it soon pits figures from the first subsidiary as counter-theme, then passing on to the second theme and working it out with almost equal elaborateness. The first theme enters again in the tonic, at the beginning of the third part of the movement, almost unexpectedly. This third part is quite regular, the first subsidiary coming in the tonic, D major, then D minor, and the second theme also in the tonic. There is a longish and very brilliant coda, but not of the

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character of those we find in the E-flat septet, opus 20, nor the "*Eroica*" symphony; it can hardly be called a second free fantasia, but is more like the coda to an opera overture, bringing the movement to as definite a conclusion as if nothing more were to follow.

The second movement, *Larghetto* in A major (3-8 time), is also in the sonata-form. The thesis of its melodious first theme is given out by the strings alone, and then repeated by the clarinets, bassoons, and horns, to a waving accompaniment in the violins, over a bass in the violas, 'celli, and double-basses; the antithesis is then given out and repeated in the same manner. The first theme is followed, immediately and without transition, by the first subsidiary: a plaintive, sighing figure in the clarinet and bassoon, answered by the violins and accompanied on its second appearance (in A minor) by a still more poignant sigh in the oboe. The antithesis of this theme—strong, rhythmic chords in the full orchestra, answered softly by the wood-wind—leads to the key of E major (dominant) in which the second theme now appears, a light, graceful melody in the violins, soon adorned with the cunningest figural tracery, its subsidiary being quite of the opposite character, sternly contrapuntal imitative passage-work in the full orchestra, but ending more daintily with light, breezy figures in the violins. Next comes the graceful, tricky conclusion-theme, a jaunty little tune in the second violins and 'celli in octaves, soon taken up by the first violins against counter-figures in the wood-wind and horns. The first part of the movement closes in the dominant E major; there has been nothing like working-out in it, merely the successive presentation of five very completely developed and self-dependent themes.

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The third movement, Scherzo: *Allegro* in D major (3-4 time), begins almost sternly, but soon falls into the jocular vein, with even a touch of spookishness here and there. The Trio, in the same key as the Scherzo, has some charming bits of color for the wind instruments, and some very Beethovenish shiftings of key. The movement is quite regular and very simple in form.

The fourth movement, *Allegro molto* in D major (2-2 time), is a model rondo. The second theme is a fine example of a sort of polyphony and harmonization, such as we find many examples of in Beethoven's later works, but comparatively seldom in so early a one as this; in it we find a sort of premonition of the orchestral working-up of the "Joy" motive in the ninth symphony, although the premonition be but slight. The movement is long and elaborately worked out, and exceedingly perfect in form.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. It is dedicated to Prince von Lichnowsky.

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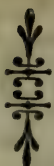
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SECOND MATINEE,
WEDNESDAY AFTERNOON, DEC. 13,
AT 2.30.

PROGRAMME.

Ludwig van Beethoven - Overture to Goethe's "Egmont," Op. 84

Antonín Dvorak - Concerto for Violoncello, in B minor, Op. 104
(First time at these concerts.)

- | | | |
|---|-----------|-----|
| I. Allegro (B minor) | - - - - - | 4-4 |
| II. Adagio ma non troppo (G major) | - - - - - | 3-4 |
| III. Finale: Allegro moderato (B minor) | - - - - - | 2-4 |

Hector Berlioz - Three Movements from the "Romeo and Juliet"
Symphony, Op. 17

- | | | |
|---|-----------|-----|
| I. Romeo alone; Grand Fete at the house of Capulet. | | |
| Andante malinconico e sostenuto (F major) | - - - - - | 4-4 |
| Larghetto espressivo (F major) | - - - - - | 3-4 |
| Allegro (F major) | - - - - - | 2-2 |
| II. Balcony scene: Adagio (A major) | - - - - - | 6-8 |
| III. Queen Mab, Scherzo: Prestissimo (F major) | - - - - - | 3-8 |
| Trio: Allegretto (D minor) | - - - - - | 3-4 |

Liszt - - - - - Hungarian Rhapsody, No. 1, in F

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OVERTURE TO GOETHE'S "EGMONT," OPUS 84.

LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

Beethoven wrote the overture and incidental music to Goethe's *Egmont* in 1809. It was his second work for the stage, written between the second and third versions of his opera, *Leonore (Fidelio)*, and was first performed on May 24, 1809. Besides the overture, the music consists of two soprano songs, four entr'actes, a short orchestral number indicating Clärchen's death, a melodrama, and a Finale, "*Siegessymphonie*," which is identical with the coda of the overture. The two songs, "*Die Trommel gerühret*," and "*Freudvoll und leidvoll*," are in the part of Clärchen. The overture was probably written last.

The overture has a short slow introduction, *Sostenuto ma non troppo* in F minor (3-2 time), beginning with a long-held *forte* and diminished F in the full orchestra (minus the timpani), which is followed by the announcement of a strong, stern theme in sarabande rhythm by all the strings in full harmony. This is responded to by imitations on a soft, sighing figure by the oboe, clarinet, bassoon, and strings, leading to another *fortissimo* F in the full orchestra, followed by a resounding repetition of the first two measures of the sarabande theme. Then come some more imitations on the sighing figure in the wood-wind, followed by a new figure, given out and repeated in *pianissimo* by the first violins (doubled by various wooden wind instruments) over a close *tremolo* in the second violins and violas, soft chords in the bassoons and brass, and a continuation of the sarabande rhythm in the basses.

The main body of the overture, *Allegro* in F minor (3-4 time), begins with a more rapid continuation of the last figure of the first violins in the introduction by the first violins and 'celli,—a *crescendo* of four measures,—after which the first theme sets in in the strings, each phrase of it being a descending arpeggio in the 'celli, closing with a rising sigh in the first violins; the antithesis of this theme begins with a sort of sigh in the wood-wind, then in the strings, and then develops into passage-work in a livelier rhythm, which goes on *crescendo* until the whole orchestra precipitates itself in *fortissimo* upon a repetition of the first theme, the melody now being in the violins in octaves, with a new and more fiery antithesis, leading to a

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short subsidiary passage which wavers between the keys of A-flat and E-flat major. Then comes the second theme: the thesis is a new version of the first two measures of the sarabande theme of the introduction, given out *fortissimo* by the strings in A-flat major, the antithesis a waving triplet in the wood-wind. This theme is followed by a second subsidiary passage, beginning with a melodious phrase in ascending thirds in the wood-wind, and then developing into more and more brilliant passage-work, leading at last to the third theme, in A-flat major, a series of closer and closer imitations on the initial figure of the first theme in the wood-wind, interrupted at every eighth measure by two crashing chords in the full orchestra. This is followed by a reminiscence of the first theme (in C minor) in the basses and some more repetitions of the introductory figure of the violins, leading immediately to the third part of the overture,—there is no middle part, or free fantasia.

This third part is a tolerably exact repetition of the first, save that the second theme comes now in D-flat major, up to the place where the third theme should enter; but here it leaves the plan of the first part: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the second theme, answered softly by the strings with the sighing figure of the second subsidiary. Then come some soft, solemn sustained harmonies in the clarinets, bassoons, and oboe, leading to the coda. The coda, *Allegro con brio* in F major (4-4 time), begins *pianissimo* with an oft-repeated little rising turn in the first violins, against sustained harmonies in the wood-wind and horns, a *tremolo* in the second violins and violas, and an organ-point on the dominant in the basses and kettle-drums. This short and brilliant climax leads to a characteristically Beethovenish explosion of the full orchestra on a sort of fanfare figure which is carried through with the utmost brilliancy and verve, debouching into a strenuous figure in the violas, 'celli, and bassoons (each strong accent being still further emphasized by the horns), which seems at first as if it were to be the subject of a *fugato*, especially as the violins soon pit a brilliant contrapuntal counter-figure against it. But the *fugato* does not come; the development is purely homophonic, and rises to a stupendous closing climax. The shrill piping of the piccolo-flute, against the fanfare of the bassoons and brass, and between the loud crashes of the full orchestra, in the last five measures is particularly famous.

This overture is scored for 2 flutes (the second of which is interchangeable with piccolo in the coda), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

CONCERTO FOR VIOLONCELLO, IN B MINOR, OPUS 104. ANTONÍN DVOŘÁK.

(Born at Mühlhausen, near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This concerto was one of the last compositions written by Dr. Dvořák before leaving the United States. In much of the bravura passage-work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who indeed wrote many of the passages himself.

The first movement, *Allegro* in B minor (4-4 time), opens with an orchestral *ritornello* in which the three principal themes of the movement are exposed and briefly developed. The first theme is announced by the clarinet, soon strengthened by the bassoons an octave lower, against a simple accompaniment in the lower strings; it is then taken up by the first violins and violas against a similar accompaniment in the clarinets, bassoons, and horn, the development proceeding with fuller and fuller scoring until

it soon reaches the *fortissimo* of the full orchestra. A subsidiary — an ascending scale-passage in the basses, answered by the higher wood-wind — is briefly hinted at, but almost immediately makes way for some diminishing transitional developments on the first theme, leading to the entrance of the more *cantabile* second theme in the horn in the relative D major; the development of this theme is carried on successively by the clarinet, oboe, and flute, and soon debouches into a brilliant *fortissimo* conclusion-theme in the same key. This theme is concisely developed in *decrescendo*, soon leading to the entrance of the solo 'cello on the first theme in the tonic B minor. As usual, this orchestral *ritornello* represents the first part of a symphonic movement, the solo instrument entering on the "repeat." But, in this case, as is also not unusual in concertos, the first part appears far more extendedly developed in the "repeat" than in the *ritornello*. The development of the first theme is now interrupted by a new first subsidiary of brilliant passage-work; the second theme is sung in D major by the solo instrument, and is followed by a second subsidiary and a new conclusion-theme, which leads to the *fortissimo* return of the first theme as an orchestral *tutti* at the beginning of the second part of the movement. The working-out, if not very extended, is quite elaborate; a novel feature in it is the episodic return of the first theme in augmentation (*Molto sostenuto* in A-flat minor), as a *cantilena* for the solo 'cello. The regular return of the first theme in the tonic at the beginning of the third part of the movement is omitted, the free fantasia merging into the third part with the solo 'cello's taking up the second theme in the tonic B major. From this point on, the development corresponds closely enough to that of the first part. A short coda, beginning with a *fortissimo* return of the first theme in B major, closes the movement.

The second movement, *Adagio, ma non troppo* in G major (3-4 time), begins with a short prelude on the first theme in the wood-wind, after which the theme is taken up and extendedly developed by the solo 'cello. Four measures of *fortissimo* orchestral interlude in G minor lead to the second theme. This is very extendedly and elaborately developed, the melody being at times in the solo instrument against counter-phrases in the wood-wind, at times in the wood-wind against counter-phrases in the 'cello, or again against brilliant passage-work in the same. The figuration

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of the accompaniment is in general quite elaborate. At last the first theme in G major returns in three horns against a *pizzicato* bass, the return being followed by a short accompanied cadenza for the solo 'cello and some closing developments on the first theme by solo instrument and orchestra.

The third movement, Finale: *Allegro moderato* in B minor (2-4 time), is a brilliant and elaborately developed rondo on three themes. But in the course of the development and working-out the aspect of these themes is so altered at times by changes of tempo and harmonization that the thematic material of the movement is made to appear somewhat richer than it really is. Certain figures, too, in this or that principal theme are at times developed into new episodic themes, whose relationship to the parent phrases is, however, pretty evident. The rondo form and character is persistently maintained throughout.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; to which is added a triangle in the Finale. The score is dedicated to Hans Wihan, a noted Czechish 'cello virtuoso.

THREE MOVEMENTS FROM THE DRAMATIC SYMPHONY, "ROMEO AND JULIET," OPUS 17 HECTOR BERLIOZ.

(Born at la Côte-Saint-André, Isère, France, on Dec. 11, 1803;
died in Paris on March 9, 1869.

This, Berlioz's fifth, symphony was written in 1839. The text was Berlioz's own, versified by Émile Deschamps. The work was first produced at the Conservatoire in Paris under the composer's direction on November 24, 1839.

The term "symphony" is to a certain extent a misnomer; the work is neither a symphony properly so-called, with chorus—like Beethoven's ninth—nor a symphony-cantata—like Mendelssohn's *Lobgesang*. In it orchestral movements alternate with others for solo voices or chorus. Still there are three consecutive orchestral movements in it—the three given at this concert—which have the form of the first movement, slow movement, and scherzo of a symphony, respectively; and it was probably upon these that Berlioz based his title. Although only these three movements are to be given at this concert, it will be not uninteresting to give the complete plan of the composition here. It is as follows:

INTRODUCTION.

Combats.—Tumult.—Intervention of the Prince.

Allegro fugato (B minor) 2-2
(For Orchestra alone.)

PROLOGUE.

- I. Chorus with Contralto solo: *Avec le caractère d'un Récitatif, mais à peu près mesuré* (B minor) 4-4
- II. Strophes for Contralto: *Andante avec solennité* (G major) 6-8
- III. Scherzetto, "La Reine Mab"; for Tenor solo and chorus: *Allegro leggiero* (F major) 2-4

PART II.

Romeo alone.—Sadness.—Concert and Ball.—Grand Fête at Capulet's House.

Andante malinconico e sostenuto (F major) 4-4
Allegro (F major) 2-2

<i>Larghetto espressivo</i> (F major)	3-4
<i>Allegro</i> (F major)	2-2
(For Orchestra alone.)	

PART III.

Calm night.—Capulet's Garden silent and deserted.—The young Capulets, coming out from the Fête, pass by, singing snatches of the dance-music.

Male Double-Chorus: <i>Allegretto</i> (A major)	6-8
<i>Adagio</i> (Orchestra alone) (A major)	6-8
<i>Allegro agitato</i> (A major)	2-4

PART IV.

Queen Mab, or the Dream-Fairy.

Scherzo: <i>Prestissimo</i> (F major)	3-8
<i>Allegretto</i> (D minor)	3-4
(For Orchestra alone.)	

JULIET'S FUNERAL PROCESSION.

Fugued March for Chorus and Orchestra: <i>Andante non troppo lento</i> (B minor)	4-4
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ROMEO AT THE TOMB OF THE CAPULETS.

Invocation.—Juliet's Awakening.—Delirious Joy, Despair; last Death-agony of the two Lovers.

<i>Allegro agitato e disperato</i> (E minor)	2-2
Invocation: <i>Largo</i> (C-sharp minor)	12-8
<i>Allegro vivace ed appassionato assai</i> (A major)	2-2
(For Orchestra alone.)	

FINALE.

The Crowd enters the Cemetery.—Fight of Capulets and Montagues. Recitative and Air of Friar Laurence. Oath of Reconciliation.

Chorus: <i>Allegro</i> (A minor)	4-4
Recitative of Friar Laurence.	
Air: <i>Larghetto sostenuto</i> (E-flat major)	3-4
Double-Chorus: <i>Allegro</i> (B minor)	4-4
Oath: <i>Andante un poco maestoso</i> (B major)	9-8

Of the movements given at this concert the following is an analysis:

I. Romeo alone; Sadness; Concert and Ball; Grand Fête at the House of Capulet. This number begins with a slow introduction, *Andante malinconico e sostenuto* in F major (4-4 time), in which some recitative-like phrases of the first violins, interrupted by harmonies in the wood-wind and the other strings, lead up to a slow, pathetic *cantilena* of the oboes and

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clarinets — later also of the first violins — accompanied by waving arpeggi. This theme is developed at some length, until it is interrupted by snatches of lively dance-music in the strings, clarinet, and bassoon. After a diminishing *tremolo* of the strings, the tempo changes to *Larghetto espressivo* (3-4 time) and the wood-wind gives out Romeo's love-song over *pizzicato* sextolet arpeggi in the 'celli, the tambourines coming in from time to time with the rhythm of the dance-music.

The main body of the movement, *Allegro* in F major (2-2 time), begins with snatches of the dance-theme in the basses; the dance-rhythm being strongly emphasized by the second violins and violas, the whole working up a gradual *crescendo* for fuller and fuller orchestra. Then the dance-theme bursts forth in all its brilliancy, and is worked up with great elaboration and at considerable length. The place of a second theme is taken by a return of the theme of the preceding *Larghetto* in the wood-wind and brass, as a counter-theme to that of the dance-music, in the strings and harps. A long and more and more boisterous coda brings the movement to a close. This movement is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, bass-drum and cymbals, 2 triangles, 2 tambourines, 2 harp-parts, and the usual strings.

II. Balcony-Scene: *Adagio* in A major (6-8 time). The suave first theme is given out in four-part harmony by the violas, 'celli, and double-basses, against sighing counter-figures in the English-horn and clarinet, sustained chords in the horns, and little whispering figures in the violins. After a modulation to C-sharp minor and a slight quickening of the tempo,



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the more passionate second theme enters in the 'celli and horn. Then the first theme returns again in the tonic A major, and is developed as before. From this point on, the movement consists of richer and richer developments on the second theme, interrupted at times by free episodes in which the composer has sought to suggest the varying incidents of the scene in Shakspeare's tragedy. The first theme does not return again. This movement is scored for 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, and the usual strings.

III. Scherzo, "Queen Mab": *Prestissimo* in F major (3-8 time). This curious bit of musical gossamer is approximately in the scherzo form. The first part contains the development and working-out of a single galloping little theme. The second part, or trio, *Allegretto* in D minor (3-4 time), runs on a quaint melody sung by the flute and English-horn in octaves beneath trills and sustained harmonies in *altissimo* harmonics in the violins *divisi*, with the theme of the foregoing *Prestissimo* continually cropping up as a counter-theme in the violas. The third part brings a far more fully developed repetition of the scherzo, to the original theme of which a new subsidiary is added. This movement is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 2 pairs of kettle-drums, bass-drum and cymbals, 2 pairs of antique-cymbals, 2 harps, and the usual strings. The score of the whole symphony is dedicated to Nicolò Paganini.

HUNGARIAN RHAPSODY, No. 1, IN F LISZT.

Liszt wrote fifteen Hungarian rhapsodies for the piano, a number of which have been arranged for orchestra. He created the form of the Hungarian rhapsody after long intercourse with and study of the gypsies of Hungary. In order to appreciate a Hungarian rhapsody, according to one writer, Liszt's interesting book, "Des Bohémiens et de leur Musique en Hongrie," should be sought for a portrayal of the musical performances of the gypsies of Hungary. Failing this, it should be borne in mind that it is in general to be regarded as representing a highly idealized picture of such a performance. It consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Frischkas*). Among the principal characteristics of Hungarian gypsy music may be

CHARLES L. YOUNG,

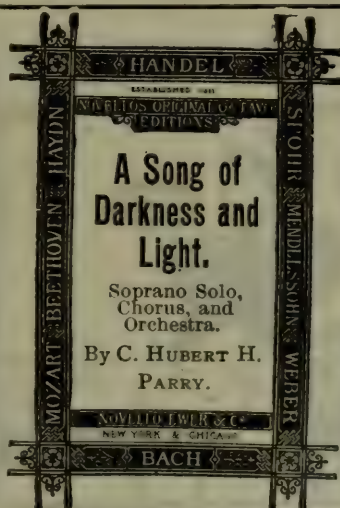
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enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*,—i.e., phrases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant *fioriture*, eminently Oriental.

Apropos of Hungarian music, a native Hungarian, George Liechtenster, has said: "Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. *Adagio* and *allegro con fuoco* are continually changing places, like sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays. With Oriental fire, the Magyar holds his maiden and turns with her like a whirlwind, till his power is gone. The proud Huzar, the wild Csikos, and the disdainful Gulyás, the cultivated youth and the earnest man, they all rush into the stormy 'csárdás' (dance). 'Haron á táne!' (the dance three times!) is the shibboleth of the Hungarian dancer. He is not satisfied if the Gypsy Orpheus plays but once: 'three times!' he cries, and afresh the storm commences; nor does he cease with song and dance till his breath is gone, or till the fiddler's hand fails. Thus dances the Magyar; but his song is of a more earnest character, and within the region of minor key his centuries of trouble and the desire for his long-lost grandeur are reflected. He only smiles through tears, and mourning he rejoices; and every inch of the singer or the player is an embodied minor chord."

SEASON OF 1899-1900.

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PROGRAMME.

Felix Mendelssohn-Bartholdy Overture to the Legend of "The Fair
Melusina," Op. 32

Charles Martin Loeffler "Nights in the Ukraïn," Concert Piece for
Violin and Orchestra

(First time.)

- | | | |
|-----|--|-----|
| I. | Introduction: Andantino (A minor) - - - - - | 3-4 |
| | Pastoral: Allegro moderato (A major) - - - - - | 2-4 |
| II. | A Night in May (The Drowned Girl—Runa): | |
| | Lento (G minor) - - - - - | 4-4 |
| IV. | The Parobki amuse themselves: Allegro giocoso | |
| | (A major) - - - - - | 2-4 |

Richard Strauss - "Till Eulenspiegel's Merry Pranks," Op. 28

Ludwig van Beethoven - Symphony No. 2, in D major, Op. 36

- | | | |
|------|--------------------------------------|-----|
| I. | Adagio (D major) - - - - - | 3 4 |
| | Allegro con brio (D major) - - - - - | 4-4 |
| II. | Larghetto (A major) - - - - - | 3-8 |
| III. | Scherzo: Allegro (D major) - - - - - | 3-4 |
| | Trio (D major) - - - - - | 3-4 |
| IV. | Allegro molto (D major) - - - - - | 2-2 |

SOLOIST:

Mr. FRANZ KNEISEL.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

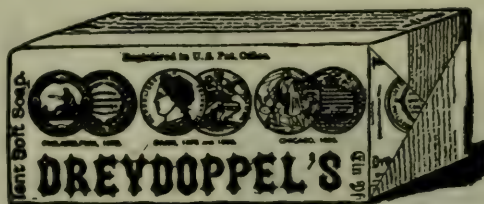
The full title is *Ouvertüre zum Märchen von der schönen Melusine*, although the overture is commonly known as "to the Fair Melusina." The work was written in 1833; the parts were published in April, 1836, and the full score, in October of the same year. The first public performance was in Düsseldorf in July, 1834, under the composer's direction.

The story of the Fair Melusina, of the water-nymph who became the bride of Count Lusignan, is told at great length by Gustav Schwab in *Die Deutschen Volksbücher* (Stuttgart: S. G. Liesching, 1859), it being the longest story in the volume. Of the many incidents in the story Mendelssohn has taken only the principal one, the love of the chivalrous count for the mermaid.

The overture begins, *Allegro con moto* in F major (6-4 time), with what I will call the Melusina-theme, a theme beginning with flowing, waving arpeggio figures and then developing into a more sustained, graceful *cantilena*, throughout the development of which the arpeggio figure appears almost constantly in one part of the orchestra or another as a waving accompaniment.* This charming theme is developed very fully by the wood-wind, horns, and strings, ending with a definite cadence in the tonic. Then the violas, followed by the second violins, attack a more nervous rhythm, upon which the first violins, alternating with the flutes and oboes,

* It will hardly escape the notice of the listener of the present day that this arpeggio figure is identical with the one used by Wagner in most of the Rhine-daughter music in *Das Rheingold* and other parts of *Der Ring des Nibelungen*.

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outline a new, more strenuous theme in F minor. This we will call the Lusignan-theme; it is developed with great brilliancy and dash by the full orchestra. It is followed after a while by a third theme of more *cantabile*, but still passionate character, in the relative A-flat major, the melody being first sung by the first violins (reinforced later on by the flute an octave higher), then by the first violins and 'celli in octaves, over a waving accompaniment in the second violins and violas and a simple bass, the woodwind at times adding a richer background of color, and the nervous rhythm of the Lusignan-theme reappearing at moments between the phrases. This third theme might be called the Love-theme. The period closes with a *fortissimo* return of the Lusignan-theme in the full orchestra, ending on a G in the basses which the ear accepts as the dominant of C minor, although this key has not as yet been hinted at. But immediately the Melusina-theme returns softly in the clarinet and flute, and apparently in G major; a cadence to C major soon comes, however, and tells the ear that it was right after all in accepting the G as a dominant, and the free fantasia begins in C major with an extended working-out of the Melusina-theme. The remainder of the overture is taken up with working out the three principal themes, or with their alternate recurrence in nearly their original shape in various keys, ending with the Melusina-theme in the tonic F major.

Although the development of this overture does not follow the scheme of the sonata form, the succession of periods in it is so coherent and well balanced that the listener hardly notices any irregularity. Indeed there is one way of arguing the form into tolerable conformity with that of the sonata: if we call the Lusignan-theme the "first theme," and the Love-theme the "second," and treat the Melusina-theme as episodic, we shall find that the first and second themes are carried out pretty much on the

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scheme of the sonata form, but interrupted at many points by the episodic Melusina-theme. But this point of view need be adopted only by a very precise stickler for the sonata form. Leaving all traditional form out of the question, one can not fail to see that the Melusina-theme is really the most prominent in the whole overture, and that it would be a contradiction of terms to call it merely episodic. The whole development of the work is so coherent and essentially musical, and its form so stoutly self-consistent, that there is no need of bringing the sonata form into the discussion at all.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

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The original title of this composition — *Les Veillées de l'Ukraine* — is exceedingly difficult to render into English; we have no word that expresses the exact meaning of *veillée*; "vigil" comes nearest to it, but that has certain associations which the French *veillée* has not. A *veillée* is merely a sitting up late into the night, a not going to bed.

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The composition was written some years ago, and publicly played by the composer in the earlier days of the Symphony Orchestra. But it has been considerably retouched and remodelled since; and this is its first performance in its present shape. It is in four separate movements, of which the third is omitted at this concert. On a fly-leaf of the score is a French translation of excerpts from the prose writings of Nicolai Gogol; I give them here in an English version.

I. PASTORAL.

With us in the country, here is what happens through time everlasting: as soon as the work in the fields is over, the *moujik* climbs up upon his stove for the winter, and the rest of us hide our bees in a dark cellar. When there is not a crane left in the sky, and not a single pear on the tree, then, as soon as night comes, you are sure to see a little house lighted up at the end of the street, and issuing therefrom are sounds of laughter, of songs that you hear from afar; the *balaika* sounds and sometimes the violin, mingling with the hum of conversation. These are our *vetchernitsy* (*veillées*, or sitting-up nights). . . . A crowd of young girls come together, not to dance, but to speed the distaff and spindle: . . . not a girl of them raises her eyes, but, as soon as the *parobki* (young fellows) rush in a body into the *khata* (thatched hut), with the violin-player at their head, there are screams fit to deafen you, jokinings, dances, and other diversions beside.

II. THE MAY NIGHT.

Majestic and gloomy, the maple forest turned its black mass to the moon. Motionless, the pond breathed its coolness upon the tired passer-by, and forced him to sit down on its banks. All was calm, in the deep thicket only the nightingale's thrills were heard. . . . Do you know the Ukraine night? Look upon it. From the middle of the sky the

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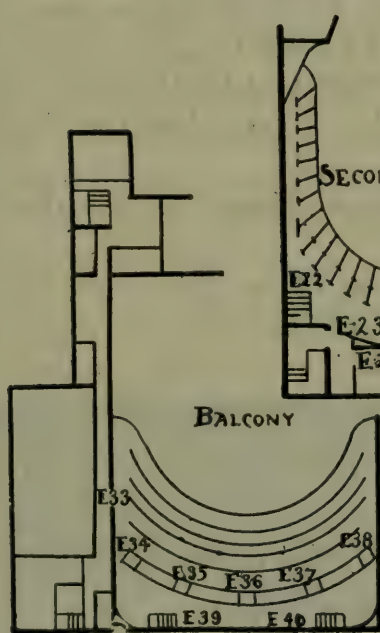
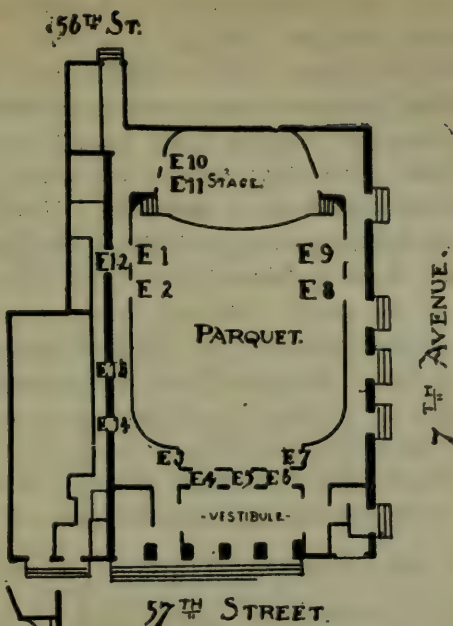
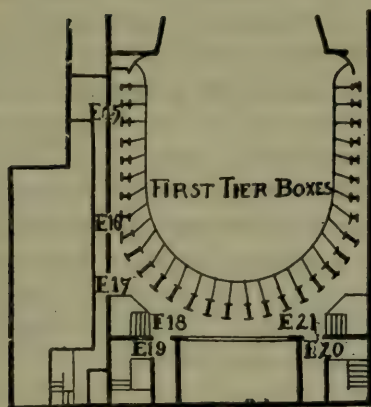
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moon looks down upon you; the immeasurable vault extends wide, and seems more immeasurable still, it catches fire and breathes. All the ground is in silver light; the air, wondrously pure and cool, and yet it stifles you, laden as it is with languor, and becomes an ocean of odours. Divine night! Enchanting night! Inert and pensive, the forests rest, full of darkness, casting their great shadows. Silent and motionless are the ponds. . . . Leuko was trudging slowly toward the old house by the pond. He looked round about him. The night seemed still more fairy-like. A strange and delicious glow enhanced the brightness of the moon. Never had he witnessed such a spectacle. A silvery mist fell from all around him. The perfume of the apple-trees in blossom and the nocturnal flowers deluged the earth. He looked in stupefaction at the motionless waters of the pond. The old feudal manor-house, seen upside down in this moving mirror, looked serene in its effulgent majesty. Instead of dark shutters, the cheerful panes of the windows and doors were open like eyes; through the clear glass you caught a glimpse of gilding. And now he thinks he sees a window opened. Holding his breath, but without trembling or taking his eyes off the pond, he feels himself transported to its depths, and . . . dreams the story of "The Drowned Girl." . . . All is plunged in sleep. Only, at long intervals, the silence is broken by the barking of dogs.*

The three movements played at this concert are as follows:—

I. Introduction: Andantino in A minor (3-4 time).

Pastorale: Allegro moderato in A major (2-4 time).

II. A Night in May (The Drowned Girl—Runa): Lento in G minor (4-4 time).

IV. The Parobki amuse themselves: Allegro giocoso in A major (2-4 time).

The form of these movements is free; many of the themes are authentic Russian melodies. The orchestral part is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, Glockenspiel, harp, and the usual strings. The score is dedicated to Henry L. Higginson.

TILL EULENSPIEGEL'S MERRY PRANKS, OPUS 28 . RICHARD STRAUSS.

(Born in Munich on June 11, 1864; still living.)

The full title of this composition is: *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondeauform — für grosses Orchester gesetzt von Richard Strauss*. I am somewhat in doubt as to the correct translation of this; "*nach alter Schelmenweise*" may mean "after an old rogue's-tune" (Rogues' March?), but may equally well mean "after old-time rogue's fashion." Let me venture to English it: *Till Eulenspiegel's Merry Pranks, set to grand orchestra — in Rondo-form — after an old rogue's-tune, by Richard Strauss*.

Till (or Tyll) Eulenspiegel is the hero of an old German tale, supposed by some to have been written by Dr. Thomas Murner (1475-1530). The story gives him out as a wandering Braunschweig mechanic, who plays all

* I omit the third excerpt, as the corresponding movement is not to be played. For the fourth movement there is no quotation from Gogol.

sorts of tricks on everybody, and always comes out ahead. The book has long been a popular classic in Germany, and has become almost identified with the folk-lore of the nation. For centuries Eulenspiegel has been as popular and familiar a mythical character in Germany as any hero in the *Deutschen Volksbücher*—as Santa Claus, Slovenly Peter, or Baron Münchhausen is with us. The story has been published in an English translation (I imagine, with frequent expurgations *in usum Delphini*) as *Tyll Owlglass*.*

Of Richard Strauss's composition the analyst can say that it is in F major, and shows evident traces of the rondo-form. But it is a musical joke, very free in development, and its humorous side is plainly intended to be its most prominent one. Its character changes from the lively and sprightly to the grotesque, the violent, the tender and passionate,—for Eulenspiegel could make love on occasion,—and the simply jovial. Often the music reaches the point of broad burlesque and farce.

This composition is scored for 1 piccolo-flute, 3 flutes, 3 oboes, 1 English horn, 1 small clarinet in D, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns (with 4 additional horns *ad libitum*), 3 trumpets (with 3 additional trumpets *ad libitum*), 3 trombones, 1 bass-tuba, kettle-drums, triangle, cymbals, bass-drum, snare-drum, 1 watchman's rattle, and the usual strings. The score is dedicated to Dr. Arthur Seidl.

*The name Eulenspiegel means literally "Owl's Mirror."



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SYMPHONY NO. 2, IN D MAJOR, OPUS 36 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written late in 1802. Its first public performance was on April 5, 1803, at a concert given by Beethoven at the Theater an der Wien in Vienna, the program containing two other important new works of his: the pianoforte concerto No. 3, in C minor, opus 37 (played by himself), and the oratorio *Christus am Oelberge*, opus 85. The critics seem to have found the symphony "too labored" and inferior to the first one in C, opus 21. But opinion was not very long in shifting round, and the time came when even the extreme classicists considered the work a well-nigh unsurpassable model of symphonic form and development. Eduard Hanslick mentions the principal theme of the first *Allegro* in his *Vom musikalisch Schönen* as the perfect model of a symphonic theme.

The first movement opens with a long slow introduction, *Adagio molto* in D major (3-4 time), which is particularly rich in thematic matter, although none of its themes appears in the main body of the movement. This introduction may be subdivided into three parts: first, one of those genial, sunny bits of preluding — so often found in Haydn and Beethoven — in which loud chords in the full orchestra are interspersed with bits of serene harmony and melody in the wood-wind and dainty figuration in the violins; next comes some stronger imitative passage-work in B-flat major, in which over a *tremolo* in the violas and basses, the violins play rapid running figures, answered each time by the flute and bassoon, soon passing on to rapid alternate rising scales in the basses and first violins (reminding one a little of the duel-scene in *Don Giovanni*), against repeated triplets in the

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second violins and violas and quieter melodic figures in the wood-wind; thirdly comes a forbidding, almost Handelian chromatic motive (*cf.* Handel's "And with His stripes" in the *Messiah*, and "They loathed to drink" in *Israel in Egypt*; also the desert-scene, "*Es fällt ein Tropfen auf's Land Egypten*" in Schumann's *Paradies und die Peri*) in D minor, given in imitation between the violas and 'celli and the violins, against a counter-figuration in triplets; this is followed by a series of little trills between the flute and first violins, against repeated chords in triplets in the wood-wind and horns, leading over to the main body of the movement.

The main body of the movement, *Allegro con brio* in D major (4-4 time), begins with the first theme in the violas and 'celli, the antithesis coming in the oboe and bassoon; this theme (or, rather, its thesis) is then developed for some time in *forte* passage-work, leading to a forcible first subsidiary in A minor, given out *fortissimo* by the strings, and followed by the announcement of the second theme in the dominant, A major, by the clarinets, bassoons, and horns in *piano*, answered in *fortissimo* by the full orchestra—rather a martial, march-like second theme! This is followed in turn by a second subsidiary, a strongly rhythmic figure given out first in the basses, and then answered in imitation by the violins, flutes, and oboes, leading to some crashing chords in all the strings, answered each time by all the wind. Then all the strings in unison and octaves softly take up the little turn which is a characteristic feature of the first theme, and carry it through a short ascending climax, leading to a conclusion-period of brilliant passage-work, in which the thesis of the first theme makes its reappearance, the first part of the movement ending definitely, almost in Mozart fashion, on the chord of the dominant. A little transitional passage in descending 6ths and 4ths in the wood-wind leads back to the repeat.

The free fantasia is quite long and contrapuntally elaborate, beginning on the thesis of the first theme, against which it soon pits figures from the first subsidiary as counter-theme, then passing on to the second theme and working it out with almost equal elaborateness. The first theme enters again in the tonic, at the beginning of the third part of the movement, almost unexpectedly. This third part is quite regular, the first subsidiary coming in the tonic, D major, then D minor, and the second theme also in the tonic. There is a longish and very brilliant coda, but not of the character of those we find in the E-flat septet, opus 20, nor the "*Eroica*" symphony; it can hardly be called a second free fantasia, but is more like

the coda to an opera overture, bringing the movement to as definite a conclusion as if nothing more were to follow.

The second movement, *Larghetto* in A major (3-8 time), is also in the sonata-form. The thesis of its melodious first theme is given out by the strings alone, and then repeated by the clarinets, bassoons, and horns, to a waving accompaniment in the violins, over a bass in the violas, 'celli, and double-basses; the antithesis is then given out and repeated in the same manner. The first theme is followed, immediately and without transition, by the first subsidiary: a plaintive, sighing figure in the clarinet and bassoon, answered by the violins and accompanied on its second appearance (in A minor) by a still more poignant sigh in the oboe. The antithesis of this theme—strong, rhythmic chords in the full orchestra, answered softly by the wood-wind—leads to the key of E major (dominant) in which the second theme now appears, a light, graceful melody in the violins, soon adorned with the cunningest figural tracery, its subsidiary being quite of the opposite character, sternly contrapuntal imitative passage-work in the full orchestra, but ending more daintily with light, breezy figures in the violins. Next comes the graceful, tricky conclusion-theme, a jaunty little tune in the second violins and 'celli in octaves, soon taken up by the first violins against counter-figures in the wood-wind and horns. The first part of the movement closes in the dominant E major; there has been nothing like working-out in it, merely the successive presentation of five very completely developed and self-dependent themes.

The free fantasia is long for a slow movement, and quite elaborate, running for the most part on figures from the first theme and the second subsidiary. The third part of the movement is a regular reproduction of the first, all the themes coming in the tonic. There is a short coda on the first theme.

The third movement, Scherzo: *Allegro* in D major (3-4 time), begins almost sternly, but soon falls into the jocular vein, with even a touch of spookishness here and there. The Trio, in the same key as the Scherzo, has some charming bits of color for the wind instruments, and some very Beethovenish shiftings of key. The movement is quite regular and very simple in form.

The fourth movement, *Allegro molto* in D major (2-2 time), is a model rondo. The second theme is a fine example of a sort of polyphony and harmonization, such as we find many examples of in Beethoven's later works, but comparatively seldom in so early a one as this; in it we find a sort of premonition of the orchestral working-up of the "Joy" motive in the ninth symphony, although the premonition be but slight. The movement is long and elaborately worked out, and exceedingly perfect in form.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. It is dedicated to Prince von Lichnowsky.

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PROGRAMME.

Heinrich Marschner - - Overture to "Hans Heiling," Op. 80

Charles Martin Loeffler "Nights in the Ukrain," Concert Piece for
Violin and Orchestra

(First time.)

- | | | | | |
|---|---|---|---|-----|
| I. Introduction: Andantino (A minor) | - | - | - | 3-4 |
| Pastoral: Allegro moderato (A major) | - | - | - | 2-4 |
| II. A Night in May (The Drowned Girl—Runa): | | | | |
| Lento (G minor) | - | - | - | 4-4 |
| IV. The Parobki amuse themselves: Allegro giocoso | | | | |
| (A major) | - | - | - | 2-4 |

Liszt - - - - Hungarian Rhapsody, No. 1, in F

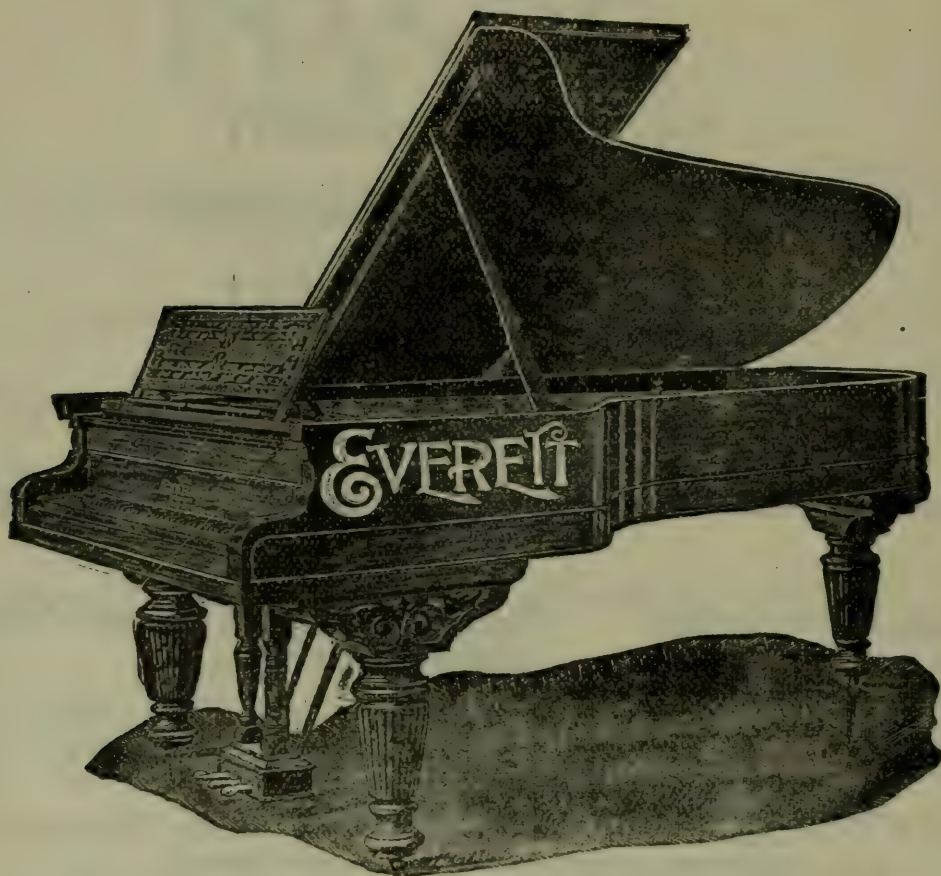
Ludwig van Beethoven - Symphony No. 2, in D major, Op. 36

- | | | | | | |
|---------------------------------|---|---|---|---|-----|
| I. Adagio (D major) | - | - | - | - | 3-4 |
| Allegro con brio (D major) | - | - | - | - | 4-4 |
| II. Larghetto (A major) | - | - | - | - | 3-8 |
| III. Scherzo: Allegro (D major) | - | - | - | - | 3-4 |
| Trio (D major) | - | - | - | - | 3-4 |
| IV. Allegro molto (D major) | - | - | - | - | 2-2 |

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HEINRICH AUGUST MARSCHNER was born at Zittau, in Saxony, on August 16, 1796, and died in Hannover on December 14, 1861. His talent was precocious; he began taking pianoforte lessons at the age of six, and his progress was so rapid that he soon distanced three consecutive teachers; as his parents could not afford to give him better and more expensive instruction, his musical studies were interrupted for a while, though he composed several little pieces unaided. He sang in the church choir at Bautzen till his voice changed. In 1816 he went to Leipzig to study law, and it was here that his regular musical studies began under Johann Gottfried Schicht, who was then Cantor of the Thomas-Schule. Johann Friedrich Rochlitz strongly advised him to make music his profession. In 1817 he accompanied Count Thaddeus Amadée, an Hungarian noble, to Pressburg and Vienna; in the former city he wrote two operas, *Der Kyffhäuserberg* and *Heinrich IV*, the second of which Weber afterward brought out in Dresden; in Vienna he came under Beethoven's notice, who advised him to practise writing in the sonata form. The success of *Heinrich IV* in the Saxon capital led to Marschner's appointment in 1823 as joint conductor of the German and Italian Operas, with Weber and Morlacchi.

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He resigned this post on Weber's death in 1826, and married Mariane Wohlbrück, a singer, whose brother afterward furnished him with several libretti. In 1827 he went to Leipzig as Kapellmeister at the theatre there. In 1831 he got the appointment as court Kapellmeister at Hannover, where he brought out his *Hans Heiling*, which has generally been considered his masterpiece. In 1836 he went to Copenhagen to bring out *Hans Heiling* there, and was offered the position of General Director of Music in Denmark; but he did not accept it, and returned to Hannover. *Hans Heiling* was nearly his last work for the stage. As a dramatic composer, Marschner ranked in his day as next to Weber and Spohr; his style is said to have been somewhat affected by Rossini, whose operas had an universal success at the time; but Weber's influence is far more strongly to be felt in his writing. Indeed there is hardly another instance in the history of the art of a composer of distinction so almost slavishly modelling his style upon that of another; one is almost tempted at times to call Marschner but a reflection of Weber. He wrote easily and very rapidly, although his scores abound in elaborate passages. Besides fourteen operas he wrote a good deal of music in other forms, little, if any, of which has lived. But his *Vampyr*, *Templer und Jüdin*, and *Hans Heiling* are still standard works in the repertory of most opera houses in Germany.

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Hans Heiling, romantic opera in a prologue and three acts, the text by Eduard Devrient, the music by Heinrich Marschner, was first brought out in Hannover, on May 24, 1833. The libretto had been offered to, and refused by, Felix Mendelssohn in 1827.

Its subject is taken from an old legend of the Erzgebirge, a chain of mountains between Saxony and Bohemia. The son of the Queen of the Earth-Spirits by a mortal father has fallen desperately in love with Anna, a peasant girl, and comes to settle in her native village as Magister Hans Heiling. In the prologue he takes leave of his mother and the Earth-Spirits, gives up his right of succession to the spirit throne, and announces that he will return only when "his wreath is faded and his heart broken." He only takes with him his necromantic book, which contains the signs by which spirits are exorcised. Anna discovers this book, opens it, and forthwith sees magical visions. Heiling snatches the book from her hands, and reluctantly throws it into the fire at her urgent request. Then he, with Anna and her mother Gertrude, goes to a village merry-making. Anna is invited to dance by Konrad, one of the Burgrave's body-guard; and Hei-

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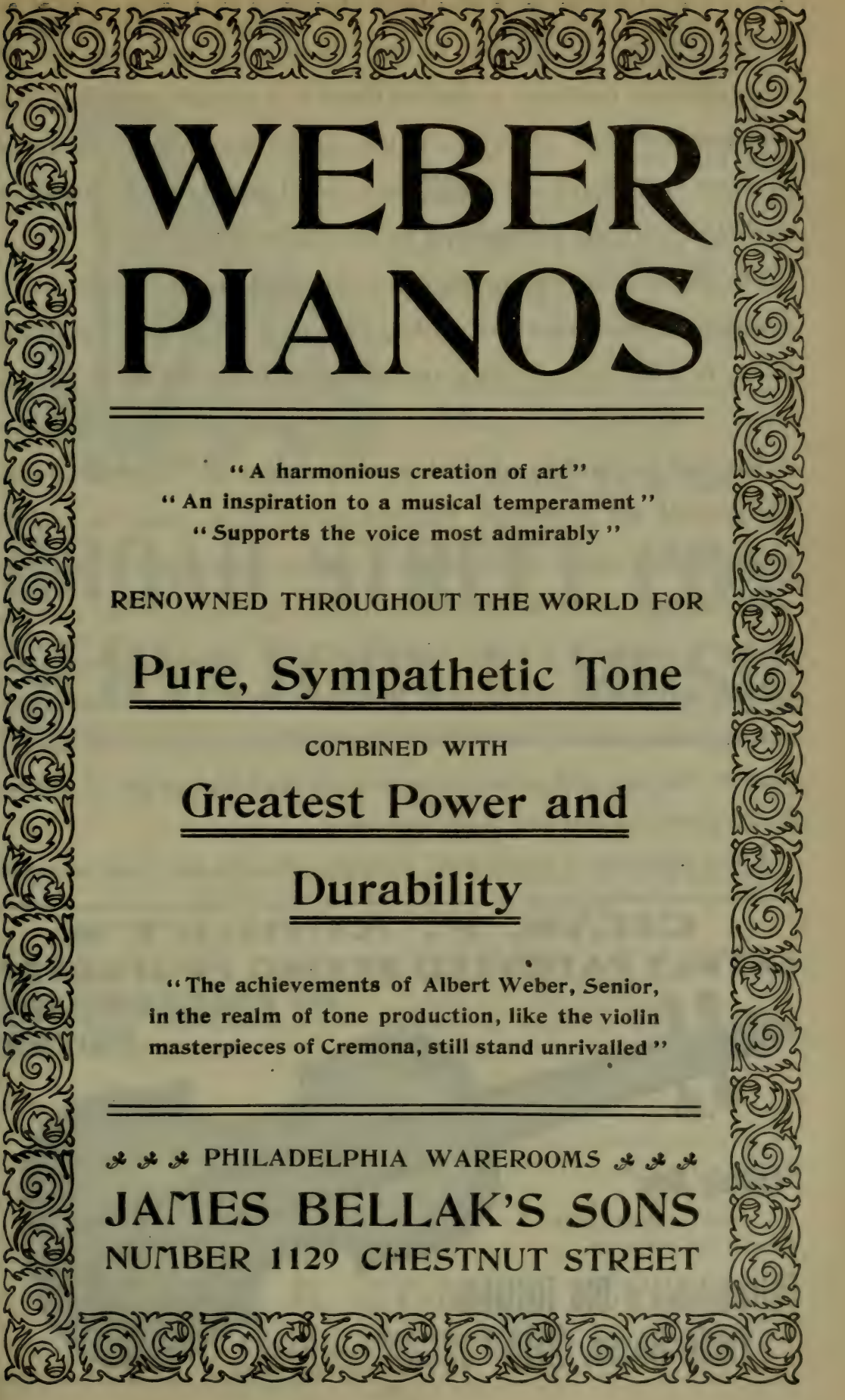
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ling has to allow her to dance, though he is tortured with jealousy. In the second act Anna goes into the forest, where she is torn with bitter doubts. Konrad, who is humanly nearer to her, has made an impression upon her heart; but Heiling's love flatters her vanity, and she has moreover promised her hand to him. Her doubts throw her into the power of the Earth-Spirits, and Heiling's mother and the Gnomes appear before her eyes and counsel her to leave Heiling, as he is the Earth-Spirits' Prince. The spirits vanish, and Konrad draws near to the terrified Anna, suing for her love. She consents to marry him, and tells him the secret of Heiling's birth and parentage. Now Konrad asks Anna's hand of her unwilling mother; Heiling comes up, bringing Anna's bridal jewels with him. Anna rejects them in terror, tells him she can never be his, and implores Konrad's protection against him. Heiling is in a mighty rage, plunges a dagger into Konrad, and hurries away. In the forest he falls down in despair, and calls upon the Earth-Spirits, who now jeer at him because he no longer has the book and the insignia of his rank; only when he expresses sincere repentance for what he has done do they again acknowledge his power and bring him a new sceptre. Now Heiling hastens to vengeance; the Gnomes tell him that Konrad is not dead, but is on the eve of being wedded to Anna. He vows destruction to them both; but, just as he is about to enter the church, his mother appears to him and prevails upon him to relent. Heiling then forswears all further intercourse with mortals, and returns to his realm in the bowels of the earth. The relationship between this story and those of *Faust* and the *Flying Dutchman* is not to be overlooked; there is even a certain musical family resemblance between Wagner's opera and Marschner's.

The overture begins with a slow introduction, *Larghetto* in F minor (6-8 time). This introduction is devoted to the development of one melodious theme, beginning with a single horn alone, then two horns, then clarinet and horns, and then fuller and fuller orchestra.



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The main body of the work, *Allegro passionato* in F minor (4-4 time), begins *fortissimo* with the first theme; this theme is quite long, and has three principal members: a dashing thesis in a strongly marked rhythm, a quieter antithesis (given out in 3rds by the wood-wind to an accompaniment in the horns and strings), and a third period, which assumes the character of brilliant passage-work for the violins.

The theme is extendedly developed, the development at times having something of the character of working-out. It is followed by a short subsidiary in E-flat major, a rising arpeggio figure in the second violins and horns (or clarinets), accompanied by dainty figural embroidery in the first violins, and answered by a little descending sigh in the higher wood-wind. The graceful and exceedingly Weberish second theme comes in in A-flat major (relative major of the tonic) in the first violins and clarinet over waving arpeggj in the strings, and is farther developed by the flute and clarinet in octaves. It is followed by a second subsidiary, which has at first the character of passage-work, but soon turns to a new version of the second theme, which now becomes the conclusion-theme; the development of this last, with occasional returns of the initial period of the first theme, closes the first part of the movement.

A few measures of transitional passage-work take the place of a free

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fantasia, soon leading to the return of the first theme in the tonic at the beginning of the third part of the movement. The development of this theme is now considerably curtailed, and the conclusion-theme suddenly appears episodically in B-flat minor, then skipping to B minor, followed by some modulations on the first theme in the full orchestra, which at length lead to F major, in which key the second theme now appears, played in octaves by the violins and then carried on by the flute and clarinet, as before. The remainder of this third part is quite regular, and leads to a brilliant coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

“UKRAINE NIGHTS,” AFTER NICOLAI GOGOL, FOR VIOLIN AND ORCHESTRA CHARLES MARTIN LOEFFLER.

(Born at Mühlhausen-on-the-Rhine on Jan 30, 1861; still living in Boston, Mass.)

The original title of this composition — *Les Veillées de l'Ukraine* — is ex-

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ceedingly difficult to render into English ; we have no word that expresses the exact meaning of *veillée* ; “vigil ” comes nearest to it, but that has certain associations which the French *veillée* has not. A *veillée* is merely a sitting up late into the night, a not going to bed.

The composition was written some years ago, and publicly played by the composer in the earlier days of the Symphony Orchestra. But it has been considerably retouched and remodelled since ; and this is its first performance in its present shape. It is in four separate movements, of which the third is omitted at this concert. On a fly-leaf of the score is a French translation of excerpts from the prose writings of Nicolai Gogol ; I give them here in an English version.

I. PASTORAL.

With us in the country, here is what happens through time everlasting : as soon as the work in the fields is over, the *moujik* climbs up upon his stove for the winter, and the rest of us hide our bees in a dark cellar. When there is not a crane left in the sky, and not a single pear on the tree, then, as soon as night comes, you are sure to see a little house lighted up at the end of the street, and issuing therefrom are sounds of laughter, of songs that you hear from afar ; the *balaika* sounds and sometimes the violin, mingling with the hum of conversation. These are our *vetchernitsy* (*veillées*, or sitting-up nights). . . . A crowd of young girls come together, not to dance, but to speed the distaff and spindle : . . . not a girl of them raises her eyes, but, as soon as the *parobki* (young fellows)

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· rush in a body into the *khata* (thatched hut), with the violin-player at their head, there are screams fit to deafen you, jokings, dances, and other diversions beside.

II. THE MAY NIGHT.

Majestic and gloomy, the maple forest turned its black mass to the moon. Motionless, the pond breathed its coolness upon the tired passer-by, and forced him to sit down on its banks. All was calm, in the deep thicket only the nightingale's thrills were heard . . . Do you know the Ukraine night? Look upon it. From the middle of the sky the moon looks down upon you; the immeasurable vault extends wide, and seems more immeasurable still, it catches fire and breathes. All the ground is in silver light; the air, wondrously pure and cool, and yet it stifles you, laden as it is with languor, and becomes an ocean of odours. Divine night! Enchanting night! Inert and pensive, the forests rest, full of darkness, casting their great shadows. Silent and motionless are the ponds. . . . Leuko was trudging slowly toward the old house by the pond. He looked round about him. The night seemed still more fairy-like. A strange and delicious glow enhanced the brightness of the moon. Never had he witnessed such a spectacle. A silvery mist fell from all around him. The perfume of the apple-trees in blossom and the nocturnal flowers deluged the earth. He looked in stupefaction at the motionless waters of the pond. The old feudal manor-house, seen upside down in this moving mirror, looked serene in its effulgent majesty. Instead of dark shutters, the cheerful panes of the windows and doors were open like eyes; through the clear glass you caught a glimpse of gilding. And now he thinks he sees a window opened. Holding his breath, but without trembling or taking his eyes off the pond, he feels himself transported to its depths, and . . . dreams the story of "The Drowned Girl." . . . All is plunged in sleep. Only, at long intervals, the silence is broken by the barking of dogs.*

* I omit the third excerpt, as the corresponding movement is not to be played. For the fourth movement there is no quotation from Gogol.

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IV. The Parobki amuse themselves : Allegro giocoso in A major (2-4 time).

The form of these movements is free ; many of the themes are authentic Russian melodies. The orchestral part is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, Glockenspiel, harp, and the usual strings. The score is dedicated to Henry L. Higginson.

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(Continued from Notes in Program Book of December 11.)

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rium and the hidden orchestra, or even if there were no such ideal connection between the two, there is one practical consideration which forbids of their being separated. Or, to be more accurate, the darkened auditorium can not produce any good result unless the orchestra is hidden from sight at the same time. What might be the effect of the hidden orchestra, without the darkened auditorium, in opera is hardly worth speculating upon; for there is little chance of the experiment being tried.* But the darkened auditorium, without the hidden orchestra, is worse than nothing; it is even an intolerable torture. Orchestral players absolutely have to see their notes, which, in a darkened house, can only be brought about by that infernal slit of electric light over the desks which so dazzles the eyes of the audience as to induce uncombatable somnolence. Those terrible lines of blinding light are more of a nuisance than can be compensated for by any good the darkened auditorium can possibly do; they stultify it at once. They furnish more distraction than can be overcome by any amount of mental concentration. This is merely a practical matter; but it kills the

* In this country we have seen the hidden orchestra tried, for the most part, only at theatres devoted to the spoken drama. The result has been to make the orchestra even more of a nuisance, if possible, than ever. Perhaps the effect of the traditional "slow music," while the curtain is up and the drama going on, is no worse than before. But sinking the orchestra out of sight has but added another horror to that great bane of our theatres: the entr'acte-music. Hitherto the worst of such music has been that you can not help hearing it; sinking the orchestra out of sight unfortunately does not quite sink it out of hearing also; it only muffles the sound, but does not quench it. There is just enough tone left to tantalize the ear; it has thus become music which you *can not help trying to hear* — which is just one more turn of the screw!

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possibility of darkening the auditorium to any artistic purpose, without hiding the orchestra at the same time. So these two features may be regarded as practically inseparable.

Now, the hidden (or sunken) orchestra is, to my mind, a far more important matter, *per se*, than the darkened auditorium. Its influence upon the effect of the music is immediate and functional. Wagner always made due allowance for this influence in scoring his later music-dramas; he calculated to a nicety just what it would be in every case. It has always been a perfectly just criticism on performances of these later music-dramas of Wagner's in this country — at ordinary opera-houses — that the conditions for orchestral effect were irremediably wrong. Without the "mystic gulf," that is, with the tone of the orchestra thrown directly out into the house, and not indirectly by reflection, it has always been a matter of great difficulty so to regulate the orchestral dynamics as to be just to both singers and band. Either the orchestra has drowned out the singers, or forced them to excessive and inartistic physical exertions in order to make themselves heard, or else the players have had to show consideration for the singers at the expense of doing injustice to their own parts; in order to modify the volume of orchestral tone sufficiently to enable the singers to sing humanly and artistically, and be heard, the orchestra has

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had to play in a gingerly, half-hearted fashion that takes most of the life out of the instrumental part of the works. With the "mystic gulf," the orchestra can play with a will, and yet not overcrowd the singers; without the "mystic gulf," with the orchestra on, or nearly on, a level with the stalls, this is often impossible. There must be some sort of compromise; and a compromise in Wagner's case — why, you might as well talk of a compromise with old Patrick Henry! * I have been as loud as anyone in praise of the wonderful way the late Anton Seidl managed the orchestral dynamics in some of his later performances of *Tristan* and the *Meistersinger*; but, with all my admiration for his skill in this matter, I could not deny the truth of the objection made by many a listener, "that the *too timid* playing of the orchestra took much of the essentially Wagnerian life and vigour out of the music." For the objection was quite sound; Seidl's modifications of dynamics were, after all, but a compromise — a necessary one, if you will, but still a compromise with false auditory conditions. The "too timid" playing of the orchestra was in so far better than the over-loud playing to which most other conductors had accustomed us that it enabled the singers to sing without abnormal physical effort, and sing

* Anent the ruinous effect of half-hearted, or otherwise "moderate," playing in *fortissimo* passages, see what Wagner himself says about the inherent difficulty in the second theme of the Scherzo of Beethoven's ninth symphony (*Gesammelte Schriften und Dichtungen*, Vol. IX., pages 284-288); his remarks are well worth considering.

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their parts as they were meant to be sung; we got nearer the real thing than when everyone on the stage was shouting himself hoarse and out of tune; but it was not wholly the "real thing," for all that; there was an undeniable loss of musical vitality and vigour of accent. With the "mystic gulf," we could have had the desired vitality and accent, without an inordinate and overwhelming volume of orchestral tone.*

Thus we see that the "mystic gulf," the sunken orchestra, is essentially Wagnerian, necessary to the true effect of the master's later music-dramas. Well and good! But, to my mind, it is not only essentially, but well-nigh exclusively, Wagnerian; its truly artistic effect is almost exclusively confined to performances of his music-dramas. In most of the older operas the direct tone of the orchestra is as important as the indirect, reflected tone is in his later works. That tempered dynamic intensity which comes from sinking the orchestra out of sight—and partly out of hearing—is directly contrary to the spirit of most operatic scores. It would cut the more considerate orchestration in Verdi's *Otello* and *Falstaff* to the very heart! Not only this, it would so tarnish the flamboyant, uncompromising brilliancy of the stronger ensemble-passages as to make them hardly recognizable. In a Mozart opera, the hidden orchestra is all but inconceivable; that much-praised "blending" of the various orchestral voices is superfluous and impertinent, where the composer himself has blended everything with such incomparable judgment and skill; such additional "blending" would efface the individuality of every separate voice in the orchestra; and the necessary vigour of accent—where, Oh! where would that be? In short, that perfect balance between singers and orchestra which the "mystic gulf" makes possible in Wagner's later music-dramas is destroyed by it in by far the greater number of dramatic works by other composers. In the one case, the orchestral tone is meant to be thrown out upon the

* Let it not be objected that *Tristan* and the *Meistersinger* were not scored for the "mystic gulf," as the *Ring* and *Parsifal* were. This objection would be according to the mere historical letter, not to the spirit, of Wagner's intention; the Bayreuth performances of *Tristan* and the *Meistersinger* are a sufficient answer to it.

audience by reflection; in the other, it is just as distinctly meant to be thrown out point-blank.*

So much for the sunken orchestra; and, with it, the darkened auditorium logically falls to the ground—for that bright gleam of the desk-lights, piercing through the gloom like so many lancets, is an infliction to which no human audience ought to be subjected. It can not be repeated too often, nor too emphatically, that no mental concentration to be induced by a darkened house can fight against the distraction of this abominable nuisance. And you can not get rid of the desk-lights, for the players must see.

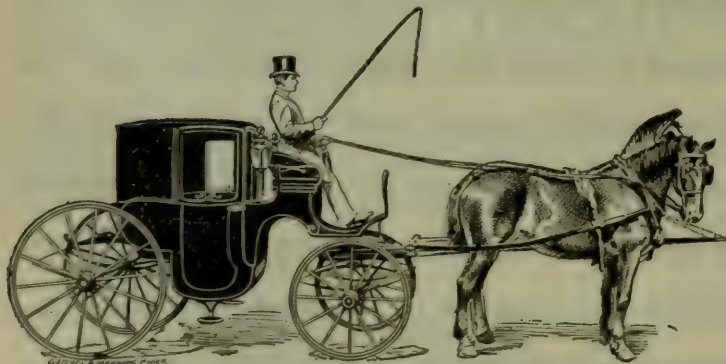
Of course this is special pleading: the darkened auditorium is worse than useless without the sunken orchestra, because the visible orchestra necessitates the use of distracting lights—distracting only when the auditorium is darkened, for, with all the lights in the house turned on, they

* This is in no wise incompatible with Mr. Victor Maurel's excellent theory of performing Mozart's operas; a theory based upon long dissatisfaction with the results of usual methods, and upon his personal observation of the performances given of late years at the Residenz-Theater in Munich. This house is hardly as large as our Park Theatre in Boston; and Mozart's operas are given there—as they were when the composer conducted them in person—with an orchestra of about twenty-four. Maurel esteems that the small effect produced by Mozart's operas in most musical capitals in the world nowadays is owing to our modern over-large opera-houses and orchestras. And in this I think him unquestionably right. But this has nothing to do with my objections to the sunken orchestra in connection with Mozart's works. Muffle the tone of an orchestra of seventy-five or eighty, in a large house, and you will not get the effect of an orchestra of twenty-four, playing unmuffled in a small one; any more than sixteen violins *con sordini* sound like four violins unmuted. Sir Michael Costa, with his huge Covent Garden orchestra in London, used to have the violins muted for "*Batti batti*," in *Don Giovanni*; the effect was simply ludicrous, a farcical perversion of the one indicated by Mozart; the little laughing trills were merely ghastly!

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would not be noticeable. And the sunken orchestra is unfit for the majority of operas. *Ergo*, the auditorium ought not to be darkened. Special pleading, if you will; but I defy anyone to pick a flaw in the logic thereof!

My objection to the darkened auditorium, on general principles, is, however, deeper-seated than this. Leaving the Wagnerian music-drama out of consideration, I object to it in itself, without any regard to the inconvenience of the desk-lights. Opera is not given in this country as it is at Bayreuth; it is not a special, isolated musico-dramatic festival, for which the faithful prepare themselves with fasting and prayer, which is the one business of a week or fortnight, scrupulously set apart for that purpose, to the exclusion of all other interests. Opera with us is not an æsthetic Mecca, the goal of a pilgrimage. It is mainly an evening's amusement after a hard day's work, a *délassement*, a means of mental and spiritual recuperation. An artistic amusement, if you will, but still an amusement. And now, come, lay your hands upon your hearts, and swear that you think that most operas we hear, even though they may be works of commanding genius, are fit to be taken with the unmitigated seriousness, the enforced mental concentration, that the darkened auditorium implies. Swear that you think the artistic gist of them is best to be got at in this



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way. If you can truly so swear, I can not! Let the strained attention be relieved, when needful, by looking about the house; every single note in an opera is not a nugget of gold, that missing it should be an irremediable loss. Let our pleasure in what we do hear, and care to hear, be doubled, as Sarcey suggests, by our sharing it with our neighbours.

Furthermore, let us recognize the truth of what Maurel says about that mutual understanding between actor and spectator, which is the posited basis of almost all drama, and of most opera as well. True, the Wagnerian music-drama cuts at the very root of this; but it stands almost alone in so doing. This mutuality of interest between actor and spectator, this action and reaction of each upon the other, is fundamentally presupposed in most of the operas we hear. Quash it, and you bring about a condition never contemplated by librettist nor composer, a condition which is thoroughly abnormal, and destructive of the desired result. Give operas that were intended to be given in a brilliantly lighted house, to a sumptuously attired and luxurious public, for everyone present to take or leave, as he sees fit—give such operas, I say, in a manner calculated only for works intended to ravish the spectator into a spiritual isolation of uncommunicative ecstasy, and to keep him in this condition for over an hour on the stretch, and you commit an act of the greatest imag-



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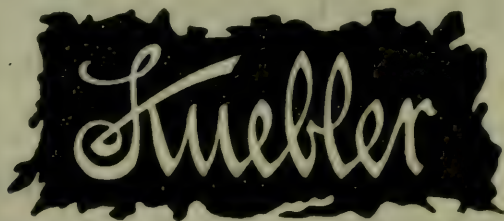
inable artistic unfaithfulness. Call ordinary operas an inferior genre, if you please; I, for one, do not think the point worth arguing; but you certainly do not raise the genre by a single peg in the artistic hierarchy by being untrue to the primary conditions of its normal existence and natural manifestation. You might just as well have a Sardou melodrama acted in the style befitting a play by Ibsen, Giacosa, or Echegaray; try it, and see what the result will be. Giving ordinary opera in the Wagnerian style is no better; the solemn conditions that are almost a *sine qua non* with the one, are like to crush half the life out of the other. From too great seriousness (out of place) good Lord deliver us!

HUNGARIAN RHAPSODY, No. 1, IN F LISZT.

Liszt wrote fifteen Hungarian rhapsodies for the piano, a number of which have been arranged for orchestra. He created the form of the Hungarian rhapsody after long intercourse with and study of the gypsies of Hungary. In order to appreciate a Hungarian rhapsody, according to one writer, Liszt's interesting book, "Des Bohémiens et de leur Musique en

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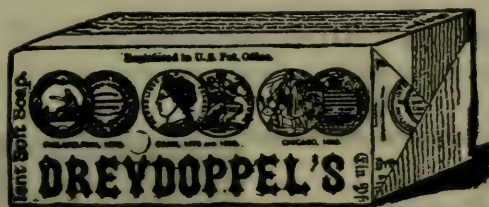
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Hongrie," should be sought for a portrayal of the musical performances of the gypsies of Hungary. Failing this, it should be borne in mind that it is in general to be regarded as representing a highly idealized picture of such a performance. It consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Frischkas*). Among the principal characteristics of Hungarian gypsy music may be enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*,—*i.e.*, phrases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant *floriture*, eminently Oriental.

Apropos of Hungarian music, a native Hungarian, George Liechtenster, has said: "Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. *Adagio* and *allegro con fuoco* are continually changing places, like

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sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays. With Oriental fire, the Magyar holds his maiden and turns with her like a whirlwind, till his power is gone. The proud Huzar, the wild Csikos, and the disdainful Gulyás, the cultivated youth and the earnest man, they all rush into the stormy 'csárdás' (dance). 'Haron á táne!' (the dance three times!) is the shibboleth of the Hungarian dancer. He is not satisfied if the Gypsy Orpheus plays but once: 'three times!' he cries, and afresh the storm commences; nor does he cease with song and dance till his breath is gone, or till the fiddler's hand fails. Thus dances the Magyar; but his song is of a more earnest character, and within the region of minor key his centuries of trouble and the desire for his long-lost grandeur are reflected. He only smiles through tears, and mourning he rejoices; and every inch of the singer or the player is an embodied minor chord."

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SYMPHONY No. 2, IN D MAJOR, OPUS 36 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written late in 1802. Its first public performance was on April 5, 1803, at a concert given by Beethoven at the Theater an der Wien in Vienna, the program containing two other important new works of his: the pianoforte concerto No. 3, in C minor, opus 37 (played by himself), and the oratorio *Christus am Oelberge*, opus 85. The critics seem to have found the symphony "too labored" and inferior to the first one in C, opus 21. But opinion was not very long in shifting round, and the time came when even the extreme classicists considered the work a well-nigh unsurpassable model of symphonic form and development. Eduard Hanslick mentions the principal theme of the first *Allegro* in his *Vom musikalisch Schönen* as the perfect model of a symphonic theme.

The first movement opens with a long slow introduction, *Adagio molto* in D major (3-4 time), which is particularly rich in thematic matter, although none of its themes appears in the main body of the movement. This introduction may be subdivided into three parts: first, one of those genial, sunny bits of preluding — so often found in Haydn and Beethoven — in

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which loud chords in the full orchestra are interspersed with bits of serene harmony and melody in the wood-wind and dainty figuration in the violins ; next comes some stronger imitative passage-work in B-flat major, in which over a *tremolo* in the violas and basses, the violins play rapid running figures, answered each time by the flute and bassoon, soon passing on to rapid alternate rising scales in the basses and first violins (reminding one a little of the duel-scene in *Don Giovanni*), against repeated triplets in the second violins and violas and quieter melodic figures in the wood-wind ; thirdly comes a forbidding, almost Handelian chromatic motive (*cf.* Handel's "And with His stripes" in the *Messiah*, and "They loathed to drink" in *Israel in Egypt*; also the desert-scene, "*Es fällt ein Tropfen auf's Land Egypten*" in Schumann's *Paradies und die Peri*) in D minor, given in imitation between the violas and 'celli and the violins, against a counter-figuration in triplets ; this is followed by a series of little trills between the flute and first violins, against repeated chords in triplets in the wood-wind and horns, leading over to the main body of the movement.

The main body of the movement, *Allegro con brio* in D major (4-4 time), begins with the first theme in the violas and 'celli, the antithesis coming in

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the oboe and bassoon; this theme (or, rather, its thesis) is then developed for some time in *forte* passage-work, leading to a forcible first subsidiary in A minor, given out *fortissimo* by the strings, and followed by the announcement of the second theme in the dominant, A major, by the clarinets, bassoons, and horns in *piano*, answered in *fortissimo* by the full orchestra—rather a martial, march-like second theme! This is followed in turn by a second subsidiary, a strongly rhythmic figure given out first in the basses, and then answered in imitation by the violins, flutes, and oboes, leading to some crashing chords in all the strings, answered each time by all the wind. Then all the strings in unison and octaves softly take up the little turn which is a characteristic feature of the first theme, and carry it through a short ascending climax, leading to a conclusion-period of brilliant passage-work, in which the thesis of the first theme makes its reappearance, the first part of the movement ending definitely, almost



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in Mozart fashion, on the chord of the dominant. A little transitional passage in descending 6ths and 4ths in the wood-wind leads back to the repeat.

The free fantasia is quite long and contrapuntally elaborate, beginning on the thesis of the first theme, against which it soon pits figures from the first subsidiary as counter-theme, then passing on to the second theme and working it out with almost equal elaborateness. The first theme enters again in the tonic, at the beginning of the third part of the movement, almost unexpectedly. This third part is quite regular, the first subsidiary coming in the tonic, D major, then D minor, and the second theme also in the tonic. There is a longish and very brilliant coda, but not of the character of those we find in the E-flat septet, opus 20, nor the "*Eroica*" symphony; it can hardly be called a second free fantasia, but is more like the coda to an opera overture, bringing the movement to as definite a conclusion as if nothing more were to follow.

The second movement, *Larghetto* in A major (3-8 time), is also in the sonata-form. The thesis of its melodious first theme is given out by the strings alone, and then repeated by the clarinets, bassoons, and horns, to a waving accompaniment in the violins, over a bass in the violas, 'celli, and double-basses; the antithesis is then given out and repeated in the same

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manner. The first theme is followed, immediately and without transition, by the first subsidiary: a plaintive, sighing figure in the clarinet and bassoon, answered by the violins and accompanied on its second appearance (in A minor) by a still more poignant sigh in the oboe. The antithesis of this theme—strong, rhythmic chords in the full orchestra, answered softly by the wood-wind—leads to the key of E major (dominant) in which the second theme now appears, a light, graceful melody in the violins, soon adorned with the cunningest figural tracery, its subsidiary being quite of the opposite character, sternly contrapuntal imitative passage-work in the full orchestra, but ending more daintily with light, breezy figures in the violins. Next comes the graceful, tricky conclusion-theme, a jaunty little tune in the second violins and 'celli in octaves, soon taken up by the first violins against counter-figures in the wood-wind and horns. The first part of the movement closes in the dominant E major; there has been nothing like working-out in it, merely the successive presentation of five very completely developed and self-dependent themes.

The free fantasia is long for a slow movement, and quite elaborate, running for the most part on figures from the first theme and the second sub-

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sidiary. The third part of the movement is a regular reproduction of the first, all the themes coming in the tonic. There is a short coda on the first theme.

The third movement, Scherzo: *Allegro* in D major (3-4 time), begins almost sternly, but soon falls into the jocular vein, with even a touch of spookishness here and there. The Trio, in the same key as the Scherzo, has some charming bits of color for the wind instruments, and some very Beethovenish shiftings of key. The movement is quite regular and very simple in form.

The fourth movement, *Allegro molto* in D major (2-2 time), is a model rondo. The second theme is a fine example of a sort of polyphony and harmonization, such as we find many examples of in Beethoven's later works, but comparatively seldom in so early a one as this; in it we find a sort of premonition of the orchestral working-up of the "Joy" motive in the ninth symphony, although the premonition be but slight. The movement is long and elaborately worked out, and exceedingly perfect in form.

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PROGRAMME.

Ludwig van Beethoven - Overture to Goethe's "Egmont," Op. 84

Antonin Dvorak - Concerto for Violoncello, in B minor, Op. 104
(First time at these concerts.)

- | | | |
|---|-----------|-----|
| I. Allegro (B minor) | - - - - - | 4-4 |
| II. Adagio ma non troppo (G major) | - - - - - | 3-4 |
| III. Finale: Allegro moderato (B minor) | - - - - - | 2-4 |

Johannes Brahms - Three Hungarian Dances, Nos. 1, 2, and 6
(Scored for ORCHESTRA by the Composer and ALBERT PARLOW.)

- | | | |
|----------------------------|-----------|-----|
| I. Allegro molto (G minor) | - - - - - | 2-4 |
| II. Allegretto (F major) | - - - - - | 2-4 |
| VI. Vivace (D major) | - - - - - | 2-4 |

Peter Ilyitch Tchaikovsky - Symphony No. 3, in D major, Op. 29
(First time in Boston.)

- | | | |
|--|-----------|-----|
| I. INTRODUZIONE E ALLEGRO: | | |
| Moderato assai (Tempo di marcia funebre) (D minor) | - - - - - | 4-4 |
| Allegro brillante (D major) | - - - - - | 4-4 |
| II. ALLA TEDESCA: | | |
| Allegro moderato e semplice (B-flat major) | - - - - - | 3-4 |
| III. ANDANTE: | | |
| Andante elegiaco (D minor) | - - - - - | 3-4 |
| V. FINALE: | | |
| Allegro con fuoco (Tempo di Polacca) (D major) | - - - - - | 3-4 |

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OVERTURE TO GOETHE'S "EGMONT," OPUS 84.

LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

Beethoven wrote the overture and incidental music to Goethe's *Egmont* in 1809. It was his second work for the stage, written between the second and third versions of his opera, *Leonore (Fidelio)*, and was first performed on May 24, 1809. Besides the overture, the music consists of two soprano songs, four entr'actes, a short orchestral number indicating Clärchen's death, a melodrama, and a Finale, "*Siegessymphonie*," which is identical with the coda of the overture. The two songs, "*Die Trommel gerühret*," and "*Freudvoll und leidvoll*," are in the part of Clärchen. The overture was probably written last.

The overture has a short slow introduction, *Sostenuto ma non troppo* in F minor (3-2 time), beginning with a long-held *forte* and diminished F in the full orchestra (minus the timpani), which is followed by the announcement of a strong, stern theme in sarabande rhythm by all the strings in full harmony. This is responded to by imitations on a soft, sighing figure by the oboe, clarinet, bassoon, and strings, leading to another *fortissimo* F in the full orchestra, followed by a resounding repetition of the first two measures of the sarabande theme. Then come some more imitations on the sighing figure in the wood-wind, followed by a new figure, given out and repeated in *pianissimo* by the first violins (doubled by various wooden wind instruments) over a close *tremolo* in the second violins and violas, soft chords in the bassoons and brass, and a continuation of the sarabande rhythm in the basses.

The main body of the overture, *Allegro* in F minor (3-4 time), begins with a more rapid continuation of the last figure of the first violins in the introduction by the first violins and 'celli,—a *crescendo* of four measures,—after which the first theme sets in in the strings, each phrase of it being

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a descending arpeggio in the 'celli, closing with a rising sigh in the first violins; the antithesis of this theme begins with a sort of sigh in the wood-wind, then in the strings, and then develops into passage-work in a livelier rhythm, which goes on *crescendo* until the whole orchestra precipitates itself in *fortissimo* upon a repetition of the first theme, the melody now being in the violins in octaves, with a new and more fiery antithesis, leading to a short subsidiary passage which wavers between the keys of A-flat and E-flat major. Then comes the second theme: the thesis is a new version of the first two measures of the sarabande theme of the introduction, given out *fortissimo* by the strings in A-flat major, the antithesis a waving triplet in the wood-wind. This theme is followed by a second subsidiary passage, beginning with a melodious phrase in ascending thirds in the wood-wind, and then developing into more and more brilliant passage-work, leading at last to the third theme, in A-flat major, a series of closer and closer imitations on the initial figure of the first theme in the wood-wind, interrupted at every eighth measure by two crashing chords in the full orchestra. This is followed by a reminiscence of the first theme (in C minor) in the basses and some more repetitions of the introductory figure of the violins, leading immediately to the third part of the overture,—there is no middle part, or free fantasia.

This third part is a tolerably exact repetition of the first, save that the second theme comes now in D-flat major, up to the place where the third theme should enter; but here it leaves the plan of the first part: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the second theme, answered softly by the strings with the sighing figure of the second subsidiary. Then come some soft, solemn sustained harmonies in the clarinets, bassoons, and oboe, leading to the coda. The coda, *Allegro con brio* in F major (4-4 time), begins *pianissimo* with an oft-repeated little rising turn in the first violins, against sustained harmonies

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in the wood-wind and horns, a *trémolo* in the second violins and violas, and an organ-point on the dominant in the basses and kettle-drums. This short and brilliant climax leads to a characteristically Beethovenish explosion of the full orchestra on a sort of fanfare figure which is carried through with the utmost brilliancy and verve, debouching into a strenuous figure in the violas, 'celli, and bassoons (each strong accent being still further emphasized by the horns), which seems at first as if it were to be the subject of a *fugato*, especially as the violins soon pit a brilliant contrapuntal counter-figure against it. But the *fugato* does not come; the development is purely homophonic, and rises to a stupendous closing climax. The shrill piping of the piccolo-flute, against the fanfare of the bassoons and brass, and between the loud crashes of the full orchestra, in the last five measures is particularly famous.

This overture is scored for 2 flutes (the second of which is interchangeable with piccolo in the coda), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

CONCERTO FOR VIOLONCELLO, IN B MINOR, OPUS 104. ANTONÍN DVOŘÁK.

(Born at Mühldhausen, near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This concerto was one of the last compositions written by Dr. Dvořák before leaving the United States. In much of the bravura passage-work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who indeed wrote many of the passages himself.

The first movement, *Allegro* in B minor (4-4 time), opens with an orchestral *ritornello* in which the three principal themes of the movement are exposed and briefly developed. The first theme is announced by the clar-

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inet, soon strengthened by the bassoons an octave lower, against a simple accompaniment in the lower strings; it is then taken up by the first violins and violas against a similar accompaniment in the clarinets, bassoons, and horn, the development proceeding with fuller and fuller scoring until it soon reaches the *fortissimo* of the full orchestra. A subsidiary—an ascending scale-passage in the basses, answered by the higher wood-wind—is briefly hinted at, but almost immediately makes way for some diminishing transitional developments on the first theme, leading to the entrance of the more *cantabile* second theme in the horn in the relative D major; the development of this theme is carried on successively by the clarinet, oboe, and flute, and soon debouches into a brilliant *fortissimo* conclusion-theme in the same key. This theme is concisely developed in *decrescendo*, soon leading to the entrance of the solo 'cello on the first theme in the tonic B minor. As usual, this orchestral *ritornello* represents the first part of a symphonic movement, the solo instrument entering on the “repeat.” But, in this case, as is also not unusual in concertos, the first part appears far more extendedly developed in the “repeat” than in the *ritornello*. The development of the first theme is now interrupted by a new first subsidiary of brilliant passage-work; the second theme is sung in D major by the solo instrument, and is followed by a second subsidiary and a new conclusion-theme, which leads to the *fortissimo* return of the first theme as an orchestral *tutti* at the beginning of the second part of the movement. The working-out, if not very extended, is quite elaborate; a novel feature in it is the episodic return of the first theme in augmentation (*Molto sostenuto* in A-flat minor), as a *cantilena* for the solo 'cello. The regular return of the first theme in the tonic at the beginning of the third part of the movement is omitted, the free fantasia merging into the third part with the solo 'cello's taking up the second theme in the tonic B major. From this point on, the development corresponds closely enough to that

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of the first part. A short coda, beginning with a *fortissimo* return of the first theme in B major, closes the movement.

The second movement, *Adagio, ma non troppo* in G major (3-4 time), begins with a short prelude on the first theme in the wood-wind, after which the theme is taken up and extendedly developed by the solo 'cello. Four measures of *fortissimo* orchestral interlude in G minor lead to the second theme. This is very extendedly and elaborately developed, the melody being at times in the solo instrument against counter-phrases in the wood-wind, at times in the wood-wind against counter-phrases in the 'cello, or again against brilliant passage-work in the same. The figuration of the accompaniment is in general quite elaborate. At last the first theme in G major returns in three horns against a *pizzicato* bass, the return being followed by a short accompanied cadenza for the solo 'cello and some closing developments on the first theme by solo instrument and orchestra.

The third movement, Finale: *Allegro moderato* in B minor (2-4 time), is a brilliant and elaborately developed rondo on three themes. But in the course of the development and working-out the aspect of these themes is so altered at times by changes of tempo and harmonization that the thematic material of the movement is made to appear somewhat richer than it really is. Certain figures, too, in this or that principal theme are at times developed into new episodic themes, whose relationship to the parent phrases is, however, pretty evident. The rondo form and character is persistently maintained throughout.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; to which is added a triangle in the Finale. The score is dedicated to Hans Wihan, a noted Czechish 'cello virtuoso.



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RENDER UNTO WAGNER, ETC.

Whatever ideal connection there may be between the darkened auditorium and the hidden orchestra, or even if there were no such ideal connection between the two, there is one practical consideration which forbids of their being separated. Or, to be more accurate, the darkened auditorium can not produce any good result unless the orchestra is hidden from sight at the same time. What might be the effect of the hidden orchestra, without the darkened auditorium, in opera is hardly worth speculating upon; for there is little chance of the experiment being tried.* But the darkened auditorium, without the hidden orchestra, is worse than nothing; it is even an intolerable torture. Orchestral players absolutely have to see their notes, which, in a darkened house, can only be brought about by that infernal slit of electric light over the desks which so dazzles the eyes of the audience as to induce uncombatale somnolence. Those terrible lines of blinding light are more of a nuisance than can be compensated for by any good the darkened auditorium can possibly do; they stultify it at once. They furnish more distraction than can be overcome by any amount of mental concentration. This is merely a practical matter; but it kills the possibility of darkening the auditorium to any artistic purpose, without

* In this country we have seen the hidden orchestra tried, for the most part, only at theatres devoted to the spoken drama. The result has been to make the orchestra even more of a nuisance, if possible, than ever. Perhaps the effect of the traditional "slow music," while the curtain is up and the drama going on, is no worse than before. But sinking the orchestra out of sight has but added another horror to that great bane of our theatres: the entr'acte-music. Hitherto the worst of such music has been that you can not help hearing it; sinking the orchestra out of sight unfortunately does not quite sink it out of hearing also; it only muffles the sound, but does not quench it. There is just enough tone left to tantalize the ear; it has thus become music which you *can not help trying to hear* — which is just one more turn of the screw!

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hiding the orchestra at the same time. So these two features may be regarded as practically inseparable.

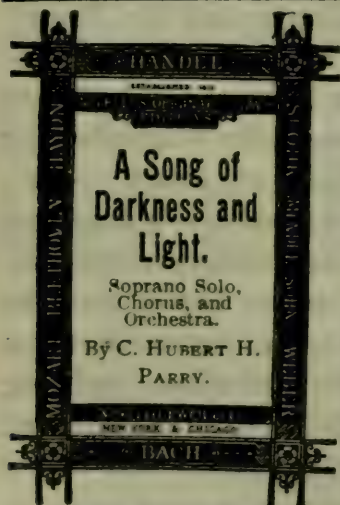
Now, the hidden (or sunken) orchestra is, to my mind, a far more important matter, *per se*, than the darkened auditorium. Its influence upon the effect of the music is immediate and functional. Wagner always made due allowance for this influence in scoring his later music-dramas; he calculated to a nicety just what it would be in every case. It has always been a perfectly just criticism on performances of these later music-dramas of Wagner's in this country — at ordinary opera-houses — that the conditions for orchestral effect were irremediably wrong. Without the "mystic gulf," that is, with the tone of the orchestra thrown directly out into the house, and not indirectly by reflection, it has always been a matter of great difficulty so to regulate the orchestral dynamics as to be just to both singers and band. Either the orchestra has drowned out the singers, or forced them to excessive and inartistic physical exertions in order to make themselves heard, or else the players have had to show consideration for the singers at the expense of doing injustice to their own parts; in order to modify the volume of orchestral tone sufficiently to enable the singers to sing humanly and artistically, and be heard, the orchestra has had to play in a gingerly, half-hearted fashion that takes most of the life out of the instrumental part of the works. With the "mystic gulf," the orchestra can play with a will, and yet not overcrowd the singers; without the "mystic gulf," with the orchestra on, or nearly on, a level with the stalls, this is often impossible. There must be some sort of compromise; and a compromise in Wagner's case — why, you might as well talk of a compromise with old Patrick Henry!* I have been as loud as anyone in praise of the wonderful way the late Anton Seidl managed the orchestral dynamics in some of his later performances of *Tristan* and the *Meister-singer*; but, with all my admiration for his skill in this matter, I could not deny the truth of the objection made by many a listener, "that the *too timid* playing of the orchestra took much of the essentially Wagnerian life and vigour out of the music." For the objection was quite sound; Seidl's modifications of dynamics were, after all, but a compromise — a necessary one, if you will, but still a compromise with false auditory conditions. The "too timid" playing of the orchestra was in so far better than the over-loud playing to which most other conductors had accustomed us that it enabled the singers to sing without abnormal physical effort, and sing their parts as they were meant to be sung; we got nearer the real thing than when everyone on the stage was shouting himself hoarse and out of

* Anent the ruinous effect of half-hearted, or otherwise "moderate," playing in *fortissimo* passages, see what Wagner himself says about the inherent difficulty in the second theme of the Scherzo of Beethoven's ninth symphony (*Gesammelte Schriften und Dichtungen*, Vol. IX., pages 284-288); his remarks are well worth considering.

tune; but it was not wholly the "real thing," for all that; there was an undeniable loss of musical vitality and vigour of accent. With the "mystic gulf," we could have had the desired vitality and accent, without an inordinate and overwhelming volume of orchestral tone.*

Thus we see that the "mystic gulf," the sunken orchestra, is essentially Wagnerian, necessary to the true effect of the master's later music-dramas. Well and good! But, to my mind, it is not only essentially, but well-nigh exclusively, Wagnerian; its truly artistic effect is almost exclusively confined to performances of his music-dramas. In most of the older operas the direct tone of the orchestra is as important as the indirect, reflected tone is in his later works. That tempered dynamic intensity which comes from sinking the orchestra out of sight — and partly out of hearing — is directly contrary to the spirit of most operatic scores. It would cut the more considerate orchestration in Verdi's *Otello* and *Falstaff* to the very heart! Not only this, it would so tarnish the flamboyant, uncompromising brilliancy of the stronger ensemble-passages as to make them hardly recognizable. In a Mozart opera, the hidden orchestra is all but inconceivable; that much-praised "blending" of the various orchestral voices is superfluous and impertinent, where the composer himself has blended everything with such incomparable judgment and skill; such additional "blending" would efface the individuality of every separate voice in the orchestra; and the necessary vigour of accent — where, Oh! where would that be? In short, that perfect balance between singers and orchestra which the "mystic gulf" makes possible in Wagner's later music-dramas is destroyed by it in by far the greater number of dramatic works by other composers. In the one case, the orchestral tone is meant to be thrown out upon the

* Let it not be objected that *Tristan* and the *Meistersinger* were not scored for the "mystic gulf," as the *Ring* and *Parsifal* were. This objection would be according to the mere historical letter, not to the spirit, of Wagner's intention; the Bayreuth performances of *Tristan* and the *Meistersinger* are a sufficient answer to it.



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audience by reflection; in the other, it is just as distinctly meant to be thrown out point-blank.*

So much for the sunken orchestra; and, with it, the darkened auditorium logically falls to the ground—for that bright gleam of the desk-lights, piercing through the gloom like so many lancets, is an infliction to which no human audience ought to be subjected. It can not be repeated too often, nor too emphatically, that no mental concentration to be induced by a darkened house can fight against the distraction of this abominable nuisance. And you can not get rid of the desk-lights, for the players must see.

Of course this is special pleading: the darkened auditorium is worse than useless without the sunken orchestra, because the visible orchestra necessitates the use of distracting lights—distracting only when the auditorium is darkened, for, with all the lights in the house turned on, they would not be noticeable. And the sunken orchestra is unfit for the majority of operas. *Ergo*, the auditorium ought not to be darkened. Special pleading, if you will; but I defy anyone to pick a flaw in the logic hereof!

My objection to the darkened auditorium, on general principles, is, however, deeper-seated than this. Leaving the Wagnerian music-drama out of

*This is in no wise incompatible with Mr. Victor Maurel's excellent theory of performing Mozart's operas; a theory based upon long dissatisfaction with the results of usual methods, and upon his personal observation of the performances given of late years at the Residenz-Theater in Munich. This house is hardly so large as our Park Theatre in Boston; and Mozart's operas are given there—as they were when the composer conducted them in person—with an orchestra of about twenty-four. Maurel esteems that the small effect produced by Mozart's operas in most musical capitals in the world nowadays is owing to our modern over-large opera-houses and orchestras. And in this I think him unquestionably right. But this has nothing to do with my objections to the sunken orchestra in connection with Mozart's works. Muffle the tone of an orchestra of seventy-five or eighty, in a large house, and you will not get the effect of an orchestra of twenty-four, playing unmuffled in a small one; any more than sixteen violins *con sordini* sound like four violins unmuffled. Sir Michael Costa, with his huge Covent Garden orchestra in London, used to have the violins muted for "*Batti batti*," in *Don Giovanni*; the effect was simply ludicrous, a farcical perversion of the one indicated by Mozart; the little laughing trills were merely ghastly!

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consideration, I object to it in itself, without any regard to the inconvenience of the desk-lights. Opera is not given in this country as it is at Bayreuth; it is not a special, isolated musico-dramatic festival, for which the faithful prepare themselves with fasting and prayer, which is the one business of a week or fortnight, scrupulously set apart for that purpose, to the exclusion of all other interests. Opera with us is not an æsthetic Mecca, the goal of a pilgrimage. It is mainly an evening's amusement after a hard day's work, a *délassement*, a means of mental and spiritual recuperation. An artistic amusement, if you will, but still an amusement. And now, come, lay your hands upon your hearts, and swear that you think that most operas we hear, even though they may be works of commanding genius, are fit to be taken with the unmitigated seriousness, the enforced mental concentration, that the darkened auditorium implies. Swear that you think the artistic gist of them is best to be got at in this way. If you can truly so swear, I can not! Let the strained attention be relieved, when needful, by looking about the house; every single note in an opera is not a nugget of gold, that missing it should be an irremediable loss. Let our pleasure in what we do hear, and care to hear, be doubled, as Sarcey suggests, by our sharing it with our neighbours.

Furthermore, let us recognize the truth of what Maurel says about that mutual understanding between actor and spectator, which is the posited basis of almost all drama, and of most opera as well. True, the Wagnerian music-drama cuts at the very root of this; but it stands almost alone in so doing. This mutuality of interest between actor and spectator, this action and reaction of each upon the other, is fundamentally presupposed in most of the operas we hear. Quash it, and you bring about a condition never contemplated by librettist nor composer, a condition which is thoroughly abnormal, and destructive of the desired result. Give operas that were intended to be given in a brilliantly lighted house,

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to a sumptuously attired and luxurious public, for everyone present to take or leave, as he sees fit—give such operas, I say, in a manner calculated only for works intended to ravish the spectator into a spiritual isolation of uncommunicative ecstasy, and to keep him in this condition for ever an hour on the stretch, and you commit an act of the greatest imaginable artistic unfaithfulness. Call ordinary operas an inferior genre, if you please; I, for one, do not think the point worth arguing; but you certainly do not raise the genre by a single peg in the artistic hierarchy by being untrue to the primary conditions of its normal existence and natural manifestation. You might just as well have a Sardou melodrama acted in the style befitting a play by Ibsen, Giacosa, or Echegaray; try it, and see what the result will be. Giving ordinary opera in the Wagnerian style is no better; the solemn conditions that are almost a *sine qua non* with the one, are like to crush half the life out of the other. From too great seriousness (out of place) good Lord deliver us!

THREE HUNGARIAN DANCES (NOS. 1, 2, AND 6) . JOHANNES BRAHMS.

(Scored for orchestra by the composer and Albert Parlow.)

(Brahms born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.

Parlow born at Torgelow, near Uckermünde, on Jan. 1, 1822; died at Wiesbaden on June 27, 1888.)

These dances were originally written for pianoforte for four hands, and published—there are twenty-one of them—without opus number. An arrangement for violin and pianoforte by Joseph Joachim was published by Simrock in Berlin in 1871 and 1880. Many other arrangements have also been published; even one from Nos. 5 and 6 for two voices with pianoforte, by Pauline Viardot-Garcia. The orchestral version of the entire set is published in four books, as follows:—



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Book II. (Nos. 5-6) scored by Albert Parlow.

Book III. (Nos. 11-16) scored by Albert Parlow.

Book IV. (Nos. 17-21) scored by Antonín Dvořák.

These dances are all based on national Magyar melodies, for which Brahms learned to have a peculiar enthusiasm after establishing himself in Vienna. Those given at this concert are :—

I. *Allegro molto* in G minor (2-4 time); it begins with a strong, well-marked theme—the swinging thesis in the violins, violas, and bassoons, the fluttering antithesis in the wood-wind. The full development, or frequent repetition, of this theme is followed by a light *piano* subsidiary, and this, in turn, by a more brilliant second theme—both in the tonic. This first part is followed by a second which resembles it almost exactly.

II. *Allegretto* in F major (2-4 time); after some brief preluding, beginning in D minor, and leading over to F major, the dainty little principal theme is given out by two oboes in 3rds, over a *pizzicato* accompaniment in the strings. This theme is worked up by various combinations of instruments of the wood-wind group, over a *pizzicato* accompaniment. A hushed subsidiary follows in the relative D minor, working up in *crescendo* to the entrance of a buoyant second theme, *fortissimo* in D major. The D minor subsidiary then returns, and a final return of the first theme closes the movement.

VI. *Vivace* in D major (2-4 time); a first theme in D major begins *piano*, and works up more and more strongly up to the entrance of a broader second theme in D minor. The whole movement consists of the alternation of these two themes.

These dances are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added 1 piccolo-flute and triangle, in No. 1; triangle, bass-drum, and cymbals, in No. 2; and 3 trombones in No. 3. The scores bear no dedication.

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SYMPHONY NO. 3, IN D MAJOR, OPUS 29.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 7, 1893.)

I have found no record of the date of the first performance of this symphony in Russia; but it was probably produced there before 1876. Its first performance in this country was by the New York Philharmonic Society on February 7, 1879.

The first movement, marked "*Introduzione e Allegro*," begins with a slow introduction, *Moderato assai, tempo di marcia funebre*, in D minor (4⁴ time); the strings give out fragments of a solemn, march-like *theme pianissimo*; the theme is next taken up by the quartet of horns, against running triplet figuration in the strings. It is as if one heard fragmentary snatches of a funeral march, played at a distance. A more agitated, dramatic passage follows, *Più mosso*, followed by a climax, *poco a poco accelerando e crescendo*, in which figures from the theme of the following *Allegro* are hinted at in D major.

The main body of the movement, *Allegro brillante* in D major (4-4 time), opens immediately with the first theme, given out *forte* in full harmony by the combined strings and wind (without trombones). A subsidiary soon follows, *piano marcato*, in the first horn, the rhythm being strongly syncopated at the beginning of the phrases; this is accompanied by running figuration, alternately in the violins and various instruments of the wood-wind group; this subsidiary theme is taken up in succession by the 'celli and the trumpet. It is followed by some strong passage-work (four full chords to the measure) in the strings and wind, leading *crescendo* to a resounding *fortissimo* return of the first theme in the full orchestra, the passage ending, in the dominant (chord of 6-5) of the key of A-flat major. Sustained syncopated D-flats in the horn, over modulating harmonies in the strings, lead enharmonically over to the key of B minor (D-flat equalling C-sharp), in which key the expressive second theme is given out by the oboe, against an accompaniment in a lively dance-rhythm in the strings; it is followed by a quieter second subsidiary in D major in the strings. The conclusion-theme is of the character of a Russian dance-tune, given out at first by the clarinets and bassoons *piano*, and gradually worked up to a rushing *fortissimo* by fuller and fuller orchestra; this theme is the "*clou*" — stroke, or palpable hit — of the movement. The tonality is that of A major (dominant of the principal key), the bass being a long pedal-point

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on E; but the harmony of the sixth degree of the scale (minor chord of F-sharp) and that of the second degree (minor chord of B) come in so frequently and persistently — the B minor chord being almost invariably led up to by a passing modulation through the leading-note A-sharp — that the whole passage assumes much of the character of wavering undecided between the keys of F-sharp minor and B minor — over an unheard-of pedal-point on the seventh and fourth degrees of those scales. The effect is very peculiar. There is no repeat of the first part of the movement, which merges into the free fantasia.

This free fantasia, or working-out section, is long and elaborate. The third part of the movement (recapitulation) begins at the point where the first theme returned in *fortissimo* in the first part. The syncopated subsidiary theme comes in as before, but is now immediately followed by the second theme, which sets in even before the running figuration accompanying the subsidiary comes to an end. This second theme is now in E minor, in the violins in octaves, the dance-rhythm accompaniment being in the wood-wind. From this point onward, the recapitulation is regular. There is a short, fiery coda in double-*fortissimo*.

The second movement, Alla Tedesca: *Allegro moderato e semplice* (3-4 time) in B-flat major, opens with its graceful *tedesco* dance-theme in the flute and clarinet in octaves, over a *pizzicato* accompaniment in the strings. A more *cantabile* second theme follows in the strings, against which the wood-wind and 'celli pit figures from the *tedesco* theme contrapuntally. There is a Trio, *L'istesso tempo* in G minor, in which a chattering little theme (essentially in 9-8 time) is worked up with considerable elaboration in the wood-wind and strings, against a counter-theme in 3-4 time. After the Trio, the *tedesco* is repeated. The form is essentially that of minuet and trio.

The third movement, *Andante elegiaco* in D minor (3-4 time), begins with some extensive preluding. A sighing theme is partly given out by the flutes, over full harmony in the rest of the wood-wind; this is followed by a triplet phrase in the horn, which makes way for a more strenuous and dramatic passage in the 'celli to full harmony in the other strings and wind, the prelude ending with a mournful dialogue between the horn and bassoon on the triplet phrase. Now the elegy begins in earnest: a new theme, *molto espressivo*, beginning in B-flat major, and worked up through repeated modulations, occasionally in conjunction with thematic material from the preluding portion. There is a short, dramatic closing section, or coda, in D major.

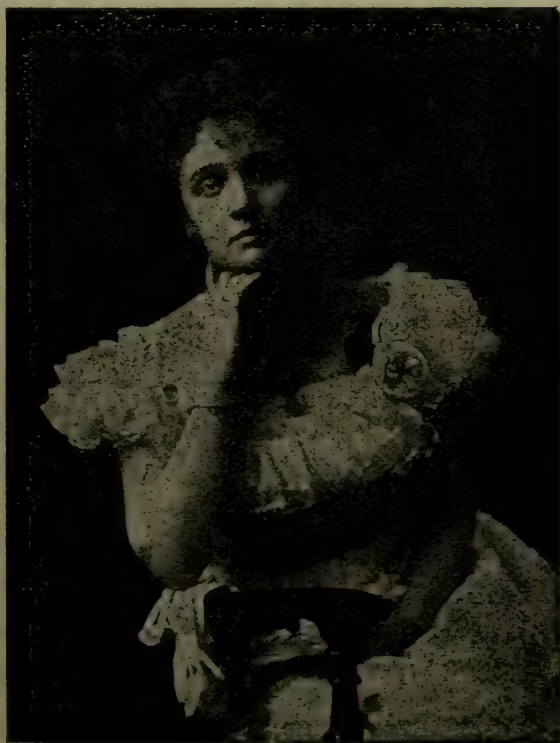
The fifth movement, Finale; *Allegro con fuoco, tempo di Polacca* (3-4 time), is in the form of a rondo with two secondary themes — or, perhaps better, with one second theme and one subsidiary. It opens with the brilliant principal theme, in Polonaise (or Polacca) movement, given out *fortissimo* by the full orchestra, and developed and even worked out at

considerable length. Then comes the first intermezzo, bringing in the second theme in the dominant A major: a melody of folk-song character over a very curious chromatic bass, with triplet figuration in the strings. After it the first Polacca theme returns in its original *fortissimo*. With the second intermezzo comes the third theme (or subsidiary) in B minor (9-8 time). Then the principal theme returns once more in *fortissimo* in the tonic D major, and is worked out as a fugato,* the development being quite elaborate and by no means stopping short at the end of the exposition. This fugato is followed by an exciting *crescendo* climax, leading to a return of the second, folk-song, theme in the tonic in the most resounding double-*fortissimo* of the full orchestra; the tempo is *Meno mosso*. Then the first Polacca theme returns in *Tempo primo* in the tonic, leading up to a *Presto* coda on a variant of the second theme.† The form is accordingly that of the "modern" rondo of Schumann and Rubinstein, in which the second theme serves as the final "apotheosis."

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

* I call this a fugato because of a certain irregularity in the exposition. The relation of the response to the subject is quite regular, making the fugue of the sort known as a "real fugue with coda." It is only the order of successive entrance of the several parts that is irregular: first comes the subject in the tonic; then the response in the dominant; but the third entry is again the response in the dominant, the subject coming in as the fourth entry.

† It is to be noted that, although this theme comes in here in the key of D major, the chord of the subdominant always appears with the minor (not the regular major) 3rd. This makes something like Hauptmann's "Major-minor mode."



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PROGRAMME.

Heinrich Marschner - - - - Overture, "Hans Heiling"

Robert Schumann - Concerto for Pianoforte in A minor, Op. 54

- | | | | | | |
|--|---|---|---|---|-----|
| I. Allegro affettuoso (A minor) | - | - | - | - | 4-4 |
| II. Intermezzo: Andantino grazioso (F major) | - | - | - | - | 2-4 |
| III. Allegro vivace (A major) | - | - | - | - | 3-4 |

Johannes Brahms - Three Hungarian Dances, Nos. 1, 2, and 6

(Scored for ORCHESTRA by the Composer and ALBERT PARLOW.)

- | | | | | | |
|----------------------------|---|---|---|---|-----|
| I. Allegro molto (G minor) | - | - | - | - | 2-4 |
| II. Allegretto (F major) | - | - | - | - | 2-4 |
| VI. Vivace (D major) | - | - | - | - | 2-4 |

Peter Ilyitch Tchaikovsky - Symphony No. 3, in D major, Op. 29

(First time at these concerts.)

- | | | | | | |
|--|---|---|---|---|-----|
| I. INTRODUZIONE E ALLEGRO: | | | | | |
| Moderato assai (Tempo di marcia funebre) (D minor) | | | | | |
| | - | - | - | - | 4-4 |
| Allegro brillante (D major) | | | | | |
| | - | - | - | - | 4-4 |
| II. ALLA TEDESCA: | | | | | |
| Allegro moderato e semplice (B-flat major) | | | | | |
| | - | - | - | - | 3-4 |
| III. ANDANTE: | | | | | |
| Andante elegiaco (D minor) | | | | | |
| | - | - | - | - | 3-4 |
| V. FINALE: | | | | | |
| Allegro con fuoco (Tempo di Polacca) (D major) | | | | | |
| | - | - | - | - | 3-4 |

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OVERTURE TO "HANS HEILING," OPUS 80. HEINRICH MARSCHNER.

(Born at Zittau, Saxony, on Aug. 16, 1796; died in Hannover on Dec. 14, 1861.)

Hans Heiling, romantic opera in a prologue and three acts, the text by Eduard Devrient, the music by Heinrich Marschner, was first brought out in Hannover, on May 24, 1833. The libretto had been offered to, and refused by, Felix Mendelssohn in 1827.

Its subject is taken from an old legend of the Erzgebirge, a chain of mountains between Saxony and Bohemia. The son of the Queen of the Earth-Spirits by a mortal father has fallen desperately in love with Anna, a peasant girl, and comes to settle in her native village as Magister Hans Heiling. In the prologue he takes leave of his mother and the Earth-Spirits, gives up his right of succession to the spirit throne, and announces that he will return only when "his wreath is faded and his heart broken." He only takes with him his necromantic book, which contains the signs by which spirits are exorcised. Anna discovers this book, opens it, and forthwith sees magical visions. Heiling snatches the book from her hands, and reluctantly throws it into the fire at her urgent request. Then he, with Anna and her mother Gertrude, goes to a village merry-making. Anna is invited to dance by Konrad, one of the Burgrave's body-guard; and Heiling has to allow her to dance, though he is tortured with jealousy. In the second act Anna goes into the forest, where she is torn with bitter doubts: Konrad, who is humanly nearer to her, has made an impression upon her heart; but Heiling's love flatters her vanity, and she has moreover promised her hand to him. Her doubts throw her into the power of the Earth-Spirits, and Heiling's mother and the Gnomes appear before her eyes and counsel her to leave Heiling, as he is the Earth-Spirits' Prince. The spirits vanish, and Konrad draws near to the terrified Anna, suing for her love. She consents to marry him, and tells him the secret of Heiling's birth and parentage. Now Konrad asks Anna's hand of her

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unwilling mother; Heiling comes up, bringing Anna's bridal jewels with him. Anna rejects them in terror, tells him she can never be his, and implores Konrad's protection against him. Heiling is in a mighty rage, plunges a dagger into Konrad, and hurries away. In the forest he falls down in despair, and calls upon the Earth-Spirits, who now jeer at him because he no longer has the book and the insignia of his rank; only when he expresses sincere repentance for what he has done do they again acknowledge his power and bring him a new sceptre. Now Heiling hastens to vengeance; the Gnomes tell him that Konrad is not dead, but is on the eve of being wedded to Anna. He vows destruction to them both; but, just as he is about to enter the church, his mother appears to him and prevails upon him to relent. Heiling then forswears all further intercourse with mortals, and returns to his realm in the bowels of the earth. The relationship between this story and those of *Faust* and the *Flying Dutchman* is not to be overlooked; there is even a certain musical family resemblance between Wagner's opera and Marschner's.

The overture begins with a slow introduction, *Larghetto* in F minor (6-8 time). This introduction is devoted to the development of one melodious theme, beginning with a single horn alone, then two horns, then clarinet and horns, and then fuller and fuller orchestra.

The main body of the work, *Allegro passionato* in F minor (4-4 time), begins *fortissimo* with the first theme; this theme is quite long, and has three principal members: a dashing thesis in a strongly marked rhythm, a quieter antithesis (given out in 3rds by the wood-wind to an accompaniment in the horns and strings), and a third period, which assumes the character of brilliant passage-work for the violins.

The theme is extendedly developed, the development at times having something of the character of working-out. It is followed by a short subsidiary in E-flat major, a rising arpeggio figure in the second violins and horns (or clarinets), accompanied by dainty figural embroidery in the first violins, and answered by a little descending sigh in the higher wood-wind. The graceful and exceedingly Weberish second theme comes in in A-flat major (relative major of the tonic) in the first violins and clarinet over

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waving arpeggi in the strings, and is farther developed by the flute and clarinet in octaves. It is followed by a second subsidiary, which has at first the character of passage-work, but soon turns to a new version of the second theme, which now becomes the conclusion-theme; the development of this last, with occasional returns of the initial period of the first theme, closes the first part of the movement.

A few measures of transitional passage-work take the place of a free fantasia, soon leading to the return of the first theme in the tonic at the beginning of the third part of the movement. The development of this theme is now considerably curtailed, and the conclusion-theme suddenly appears episodically in B-flat minor, then skipping to B minor, followed by some modulations on the first theme in the full orchestra, which at length lead to F major, in which key the second theme now appears, played in octaves by the violins and then carried on by the flute and clarinet, as before. The remainder of this third part is quite regular, and leads to a brilliant coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

CONCERTO FOR PIANOFORTE, IN A MINOR, OPUS 54.

ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This concerto was written in 1845. The first movement, *Allegro affettuoso* in A minor (4-4 time), although essentially in the sonata form, is somewhat peculiar in the arrangement of its thematic material. It begins, after a sharp stroke on the dominant, E, by the orchestra, with a short preluding phrase in the pianoforte, leading immediately to the exposition of the first period (thesis) of the first theme by the wind instruments in the orchestra; this thesis ends with a modulation to the dominant; it is immediately followed by the antithesis of the theme (almost a note-for-

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note repetition of the thesis) in the pianoforte, the phrase closing on the tonic. This theme is characteristically Schumannesque, especially in some rather complicated syncopations in its second and fourth phrases. Its simple exposition is followed by some passage-work in the solo instrument, accompanied by the orchestra, during which a figure keeps cropping up which soon crystallizes into a first subsidiary, appearing at the end of a short climax as a glowing *tutti* in F major. It is followed by some canonical developments in the pianoforte, leading to a return of the first theme in the same in the relative C major. This closes the first section of the first part of the movement; now comes the second theme. But this second theme is in reality nothing else than a new version of the first, for the most part in the relative C major, worked up at considerable length by the pianoforte and orchestra, and leading at last to a second subsidiary, which is in its turn nothing but a new version of the first subsidiary, appearing like it in its full splendor in a strong orchestral *tutti*. There is no conclusion-theme, and this *tutti* on the second subsidiary closes the first part of the movement. So we have this peculiarity that, although this first part of the movement is quite regular in its being subdivided into sharply defined periods,—the first theme in the tonic, followed by its subsidiary; the second theme in the relative major, also followed by its subsidiary,—the second theme is so evidently and directly derived from the first that it can be considered as nothing but a new development of it, and the second subsidiary is quite as directly derived from the first subsidiary.

The free fantasia begins, *Andante espressivo* in A-flat major (6-4 time), with some nocturne-like developments on the first theme between the pianoforte and the clarinet; but the tempo soon changes back to *Allegro*, and some imitative developments ensue, between pianoforte and orchestra, on the little preluding passage that introduced the first theme at the beginning of the movement. A modulation back to C major leads to a long development—rather than working-out—of the second theme by piano-



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forte and orchestra, the development going on in *crescendo* climax up to *fortissimo*, then gradually diminishing to a return of the first theme in the wind instruments, in the tonic A minor, at the beginning of the third part of the movement. This third part is almost an exact repetition of the first, the second theme now coming in the tonic A major. An elaborate unaccompanied cadenza for the solo instrument, written by Schumann himself, connects it with the coda, *Allegro molto* in A minor (2-4 time), which consists of some new developments on a figure from the first theme by the orchestra, accompanied by the pianoforte.

The second movement, *Intermezzo: Andantino grazioso* in F major (2-4 time), is in the simplest romanza form. Its first period consists of a series of coy, graceful questions and answers between solo instrument and orchestra; the second, or intermediate period, of more passionate *cantabile* phrases in the 'celli, violins, and other orchestral instruments, accompanied in arpeggi by the pianoforte and interspersed with reminiscences of the first period. The first period is then virtually repeated, closing with some transitional hints at the first theme of the first movement — in the shape in which it appeared in the coda — leading immediately over to the finale.

The third movement, *Allegro vivace* in A major (3-4 time), is, like the first, in the sonata form. After a few preluding measures on the first theme between pianoforte and orchestra, the solo instrument gives out the brilliant, waltz-like theme, following it with a more florid subsidiary of passage-work. A modulation to the dominant E major introduces the second theme, given out at first by the orchestra, then taken up by the pianoforte and continued in figural variation. This theme is in so persistently syncopated a rhythm, and the syncopations are so regular, that to the ear, it seems to be in 3-2 time without any syncopations at all.* It is followed by a second subsidiary, elaborately worked up in florid pas-

*So deceptive is the persistent syncopation in this theme, and so strongly does it tend to impress a 3-2 — instead of a 3-4 — time upon the ear, that it is often hard to recognize any connection between the rhythm of the music and the conductor's beat. Indeed many a young and inexperienced orchestral conductor has come to grief over this passage, allowing his beat to follow his ear instead of the printed music in the score. When Bülow first rehearsed this concerto in London in 1873-74, under a conductor who shall be nameless, everything went to pieces when they came to this second theme in the finale: the conductor completely lost his head, and could not beat straight until Bülow, in a rage, called out to him: "Mr. C—, Mr. C—, will you please try to imagine that you are beating time to *Il Bacio* by Arditì?" This gave the hapless conductor the clew to the right beat, and all went well from that moment.



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sage-work by the pianoforte, and full of shiftings between the plain rhythm of the first theme and the syncopated rhythm of the second. A short conclusion-theme, introduced by a return of the initial figure of the first theme in the orchestra, brings the first part of the movement to a close.

The free fantasia, beginning with a short orchestral fugato on the first theme, consists for the most part of more or less brilliant passage-work in pianoforte and orchestra on the conclusion-theme and the subsidiaries. The third part begins irregularly in the subdominant, D major, with a return of the first theme as an orchestral *tutti*; but this irregular beginning allows of the part's being an exact repetition of the first, the second theme now coming in the tonic A major;* and it is in fact such a repetition, except in some few changes of instrumentation. A long and exceedingly brilliant coda begins with a return of the first theme in the tonic A major as an orchestral *tutti*; after which the pianoforte works up new versions of the subsidiaries and of the conclusion-theme in climax after climax, with truly Schumannesque persistency.

It has often been commented on that, in spite of the enormous brilliancy of most of this concerto, the pianoforte part is written almost throughout in the medium of the instrument, thus gaining little strength from the heavy lower register and little brilliancy from the upper register thereof. This keeping the pianoforte part so nearly constantly in the modest medium register of the instrument tends so to throw it into the shade that Liszt once said jokingly of the concerto: "So now we have a *concert sans piano*, too!"—in allusion to Schumann's F minor sonata, opus 14, which was originally published as *Concert sans Orchestre*. The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Ferdinand Hiller.

* Remember that, in the first part, the first theme came in the tonic A major, and the second theme, in the dominant E major; in the third part, the first theme comes in the subdominant D major, and the second, in the tonic A major. This satisfies the proportion

Tonic : Dominant = Subdominant : Tonic.

and there is no need of any modulating extension or contraction of the first theme or its subsidiary in the third part, so as to get the second theme in the tonic.

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THREE HUNGARIAN DANCES (Nos. 1, 2, AND 6) . JOHANNES BRAHMS.

(Scored for orchestra by the composer and Albert Parlow.)

(Brahms born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.

Parlow born at Torgelow, near Uckermünde, on Jan. 1, 1822; died at Wiesbaden on June 27, 1888.)

These dances were originally written for pianoforte for four hands, and published — there are twenty-one of them — without opus number. An arrangement for violin and pianoforte by Joseph Joachim was published by Simrock in Berlin in 1871 and 1880. Many other arrangements have also been published; even one from Nos. 5 and 6 for two voices with pianoforte, by Pauline Viardot-Garcia. The orchestral version of the entire set is published in four books, as follows: —

Book I. (Nos. 1-3) scored by Brahms himself.

Book II. (Nos. 5-6) scored by Albert Parlow.

Book III. (Nos. 11-16) scored by Albert Parlow.

Book IV. (Nos. 17-21) scored by Antonín Dvořák.

These dances are all based on national Magyar melodies, for which Brahms learned to have a peculiar enthusiasm after establishing himself in Vienna. Those given at this concert are: —

I. *Allegro molto* in G minor (2-4 time); it begins with a strong, well-marked theme — the swinging thesis in the violins, violas, and bassoons, the fluttering antithesis in the wood-wind. The full development, or frequent repetition, of this theme is followed by a light *piano* subsidiary, and this, in turn, by a more brilliant second theme — both in the tonic. This first part is followed by a second which resembles it almost exactly.

II. *Allegretto* in F major (2-4 time); after some brief preluding, beginning in D minor, and leading over to F major, the dainty little principal theme is given out by two oboes in 3rds, over a *pizzicato* accompaniment in the strings. This theme is worked up by various combinations of instruments of the wood-wind group, over a *pizzicato* accompaniment. A hushed subsidiary follows in the relative D minor, working up in *crescendo* to the entrance of a buoyant second theme, *fortissimo* in D major. The D minor

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subsidiary then returns, and a final return of the first theme closes the movement.

·VI. *Vivace* in D major (2-4 time); a first theme in D major begins *piano*, and works up more and more strongly up to the entrance of a broader second theme in D minor. The whole movement consists of the alternation of these two themes.

These dances are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added 1 piccolo-flute and triangle, in No. 1; triangle, bass-drum, and cymbals, in No. 2; and 3 trombones in No. 3. The scores bear no dedication.

SYMPHONY NO. 3, IN D MAJOR, OPUS 29.

PETER ILYITCH TCHAIKOVSKY.

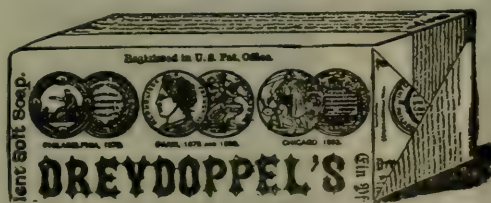
(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 7, 1893.)

I have found no record of the date of the first performance of this symphony in Russia; but it was probably produced there before 1876. Its first performance in this country was by the New York Philharmonic Society on February 7, 1879.

The first movement, marked "*Introduzione e Allegro*," begins with a slow introduction, *Moderato assai, tempo di marcia funebre*, in D minor (4-4 time); the strings give out fragments of a solemn, march-like *theme pianissimo*; the theme is next taken up by the quartet of horns, against running triplet figuration in the strings. It is as if one heard fragmentary snatches of a funeral march, played at a distance. A more agitated, dramatic passage follows, *Più mosso*, followed by a climax, *poco a poco accelerando e crescendo*, in which figures from the theme of the following *Allegro* are hinted at in D major.

The main body of the movement, *Allegro brillante* in D major (4-4 time), opens immediately with the first theme, given out *forte* in full harmony by

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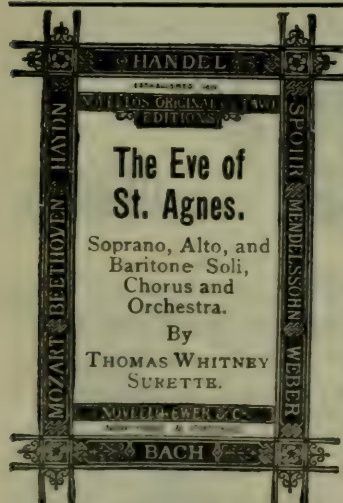
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the combined strings and wind (without trombones). A subsidiary soon follows, *piano marcato*, in the first horn, the rhythm being strongly syncopated at the beginning of the phrases; this is accompanied by running figuration, alternately in the violins and various instruments of the wood-wind group; this subsidiary theme is taken up in succession by the 'celli and the trumpet. It is followed by some strong passage-work (four full chords to the measure) in the strings and wind, leading *crescendo* to a resounding *fortissimo* return of the first theme in the full orchestra, the passage ending, in the dominant (chord of 6-5) of the key of A-flat major. Sustained syncopated D-flats in the horn, over modulating harmonies in the strings, lead enharmonically over to the key of B minor (D-flat equalling C-sharp), in which key the expressive second theme is given out by the oboe, against an accompaniment in a lively dance-rhythm in the strings; it is followed by a quieter second subsidiary in D major in the strings. The conclusion-theme is of the character of a Russian dance-tune, given out at first by the clarinets and bassoons *piano*, and gradually worked up to a rushing *fortissimo* by fuller and fuller orchestra; this theme is the "clou" — stroke, or palpable hit — of the movement. The tonality is that of A major (dominant of the principal key), the bass being a long pedal-point on E; but the harmony of the sixth degree of the scale (minor chord of F-sharp) and that of the second degree (minor chord of B) come in so frequently and persistently — the B minor chord being almost invariably led up to by a passing modulation through the leading-note A-sharp — that the whole passage assumes much of the character of wavering undecided between the keys of F-sharp minor and B minor — over an unheard-of pedal-point on the seventh and fourth degrees of those scales. The effect is very peculiar. There is no repeat of the first part of the movement, which merges into the free fantasia.

This free fantasia, or working-out section, is long and elaborate. The third part of the movement (recapitulation) begins at the point where the first theme returned in *fortissimo* in the first part. The syncopated subsidiary theme comes in as before, but is now immediately followed by the second theme, which sets in even before the running figuration accompanying the subsidiary comes to an end. This second theme is now in E minor, in the violins in octaves, the dance-rhythm accompaniment being



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in the wood-wind. From this point onward, the recapitulation is regular. There is a short, fiery coda in double-*fortissimo*.

The second movement, *Alla Tedesca: Allegro moderato e semplice* (3-4 time) in B-flat major, opens with its graceful *tedesco* dance-theme in the flute and clarinet in octaves, over a *pizzicato* accompaniment in the strings. A more *cantabile* second theme follows in the strings, against which the wood-wind and 'celli pit figures from the *tedesco* theme contrapuntally. There is a Trio, *L'istesso tempo* in G minor, in which a chattering little theme (essentially in 9-8 time) is worked up with considerable elaboration in the wood-wind and strings, against a counter-theme in 3-4 time. After the Trio, the *tedesco* is repeated. The form is essentially that of minuet and trio.

The third movement, *Andante elegiaco* in D minor (3-4 time), begins with some extensive preluding. A sighing theme is partly given out by the flutes, over full harmony in the rest of the wood-wind; this is followed by a triplet phrase in the horn, which makes way for a more strenuous and dramatic passage in the 'celli to full harmony in the other strings and wind, the prelude ending with a mournful dialogue between the horn and bassoon on the triplet phrase. Now the elegy begins in earnest: a new theme, *molto espressivo*, beginning in B-flat major, and worked up through repeated modulations, occasionally in conjunction with thematic material from the preluding portion. There is a short, dramatic closing section, or coda, in D major.

The fifth movement, *Finale; Allegro con fuoco, tempo di Polacca* (3-4 time), is in the form of a rondo with two secondary themes — or, perhaps better, with one second theme and one subsidiary. It opens with the brilliant principal theme, in Polonaise (or Polacca) movement, given out *fortissimo* by the full orchestra, and developed and even worked out at



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considerable length. Then comes the first intermezzo, bringing in the second theme in the dominant A major: a melody of folk-song character over a very curious chromatic bass, with triplet figuration in the strings. After it the first Polacca theme returns in its original *fortissimo*. With the second intermezzo comes the third theme (or subsidiary) in B minor (9-8 time). Then the principal theme returns once more in *fortissimo* in the tonic D major, and is worked out as a fugato,* the development being quite elaborate and by no means stopping short at the end of the exposition. This fugato is followed by an exciting *crescendo* climax, leading to a return of the second, folk-song, theme in the tonic in the most resounding double-*fortissimo* of the full orchestra; the tempo is *Meno mosso*. Then the first Polacca theme returns in *Tempo primo* in the tonic, leading up to a *Presto* coda on a variant of the second theme.† The form is accordingly that of the "modern" rondo of Schumann and Rubinstein, in which the second theme serves as the final "apotheosis."

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

* I call this a fugato because of a certain irregularity in the exposition. The relation of the response to the subject is quite regular, making the fugue of the sort known as a "real fugue with coda." It is only the order of successive entrance of the several parts that is irregular: first comes the subject in the tonic; then the response in the dominant; but the third entry is again the response in the dominant, the subject coming in as the fourth entry.

† It is to be noted that, although this theme comes in here in the key of D major, the chord of the subdominant always appears with the minor (not the regular major) 3rd. This makes something like Hauptmann's "Major-minor mode."

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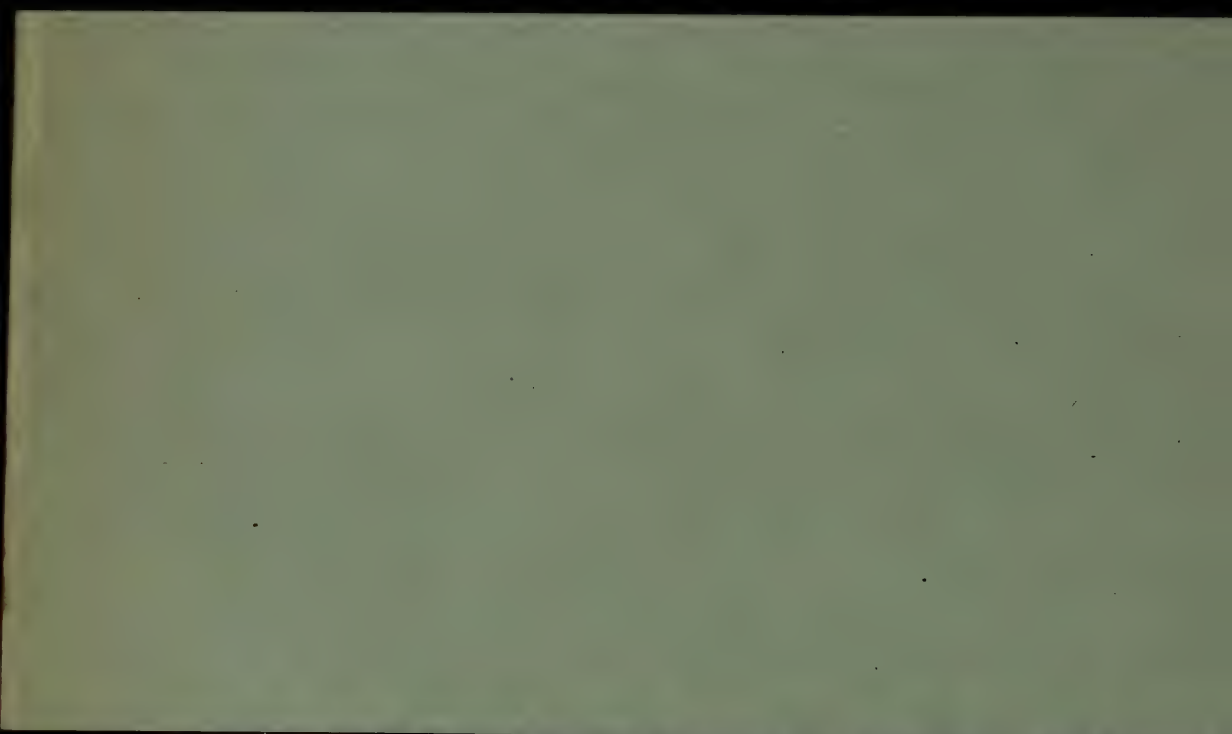
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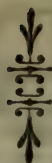
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PROGRAMME.

Rubin Goldmark - - - - - Overture, "Hiawatha"
(MS. First time.)

Rameau - Aria and Menuet chanté, from "Castor and Pollux"
(First time.)

Richard Wagner - - - - - Siegfried Idyl

Two Old Irish Songs - - - - - { a. "Emer's Farewell"
b. Battle Hymn
(Arranged and Orchestrated by STANFORD.)

Ludwig van Beethoven Symphony No. 6, in F major, "Pastoral,"
Op. 68

- | | |
|---|------|
| I. The Awakening of Cheerful Feelings on Arriving in the Country: Allegro ma non troppo (F major) - - - - - | 2-4 |
| II. Scene by the Brookside: Andante molto mosso (B-flat major) - - - - - | 12-8 |
| III. Merry Meeting of Country Folk: Allegro (F major) - - - - - | 3-4 |
| IV. Thunderstorm, Tempest: Allegro (F minor) - - - - - | 4-4 |
| V. Shepherds' Song. Glad and Thankful Feelings after the Storm: Allegretto (F major) - - - - - | 6 8 |

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See page 37 for the Programme for the second series.

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RUBIN GOLDMARK, a nephew of Karl Goldmark, was born in New York on August 15, 1872. He received his education at the College of the City of New York, which he left at the age of seventeen. While in college he studied music under Mr. Alfred von Livonius. Two years were passed in Vienna in studying the piano with Anton Door, and theory and composition with the Fricko brothers. On returning to America, Goldmark studied the piano with Joseffy and composition with Dvořák. In 1894, on account of his health, he went to Colorado Springs, where he is at present the director of the Conservatory of Music. Among other compositions are a trio for piano, violin, and 'cello, a sonata for piano and violin, a romanza for 'cello, and a theme and variations for orchestra, played by the late Anton Seidl.

This overture was composed in 1896, while Goldmark was in the Rocky Mountain region. The title "Hiawatha" indicates only the poetic source and suggestiveness of the subject, with no attempt to employ or embody Indian folk-music.

OVERTURE TO "HIAWATHA" RUBIN GOLDMARK.

This overture begins with a slow introduction, *Adagio* in E major (4-4 time), in which a figure is worked out at considerable length in contrapuntal imitation, being pitted at times against a more *cantabile* theme in the vio-

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lins and 'celli. An *accelerando* passage on fragments of the theme of the coming *Allegro* movement leads over to the main body of the work.

This, *Allegro con fuoco* in E major (3-4 time), opens at once with its first theme, which is developed at some length, debouching at last into a subsidiary passage, *forte e diminuendo* in the full orchestra, with a thematic figure in the four horns. The second theme enters in the clarinet, in G major, and is then taken up by the violins, to be followed by a broader second subsidiary in the dominant, B major, at first in the 'celli and clarinet, then in the full orchestra, fragments of the first theme appearing as a counter-figure against it in the bass. This ends the first part.

The free fantasia is quite long, if not particularly elaborate in treatment. The third part begins regularly with the re-entrance of the first theme in the tonic, but its development is somewhat curtailed from that of the first part, except that the development of the second theme and its subsidiary is more extended. There is a long coda, *Andante maestoso* in E major (4-4 time), based upon a development in *crescendo* climax of a new version of the first theme, closing with a gradual *diminuendo* and double-*pianissimo* of the full orchestra.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harp, and the usual strings. The score, which is still in MS., bears no dedication.

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Tristes apprets, pâles flambeaux,
Jour plus affreux que les ténèbres,
Astres lugubres des tombeaux,
Je ne verrai plus que vos clartés funèbres.

Toi qui vois mon cœur éperdu,
Père du jour, ô soleil, ô mon père,
Je ne veux plus d'un bien que Castor a perdu,
Et je renonce à la lumière.

MENUET CHANTÉ.

Dans ces doux asiles,
Par nous soyez couronnés, venez !
Aux plaisirs tranquilles
Ces lieux charmants sont destinés.
Ce fleuve enchanté,
L'heureux Léthé,
Coule ici parmi les fleurs.
On n'y voit ni douleurs,
Ni souci, ni langueurs,
Ni pleurs.
L'oubli n'importe avec lui
Que les soins et l'ennui.
Ce dieu nous laisse,
Sans cesse,
Le souvenir
Du plaisir.

TRANSLATION.

Trappings gloomy, torches dismal,
Day of despair and darkness fearful,

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Pallid lights round graves abysmal;
Naught other can fill my eyes, blurred and tearful.

Thou who seest the grief in my heart,
Father of day, O dear sun, O my father,
Without Castor all joy, howe'er sweet, must depart,
And life itself, therefore, I'll renounce rather.

A. Joseph.

TRANSLATION.

In these sweet retreats,
Come! by us be crowned.
These charming haunts
To peaceful happiness are dedicated.
The enchanted river,
Happy Lethe,
Gliding here among the flowers.
One sees not pain,
Nor care, nor weariness, nor tears,
All grief has gone, and only the memory of past joy remains.

A SIEGFRIED IDYL RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)


This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Tribschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself: the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers

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to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried*; the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süß sehrender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried! Siegfried! Sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, Herrlicher! Hort der Welt!*"

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The BIRD-SONG-motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewässer wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

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seems to meet their requirements well enough. The criticism has come, for the most part, from other quarters: from non-musicians or half-musicians. Perhaps this statement is open to question; it may be too sweeping and unduly invidious. It were nearer the exact truth, perhaps, to say that adverse criticism of our staff-notation has come, in the main, from persons who have had hard experience in trying to teach music to the not-very-musical.

Some things that have been said against staff-notation sound quite terrible—to the uninitiated. For instance, that it takes at least three signs (staff, clef, and note) to indicate any degree of pitch in the scale, and sometimes four, or even five. The worst example is, say, when an accidental sharp comes after a double-sharp in the same measure: you have already the staff, the clef, and the note (making three signs); in addition you have to have a natural (to cancel the previous double-sharp) and a sharp (to indicate the single one), making five in all. But this is really not so terrible as it sounds. It presents but little difficulty to the expert reader. Unquestionably it is more difficult to read a note “with a sign before it” than without one; accidentals are a certain amount of bother. It takes a little more mental exertion to read both accidental and note than to read the note alone. But this slight complexity only results

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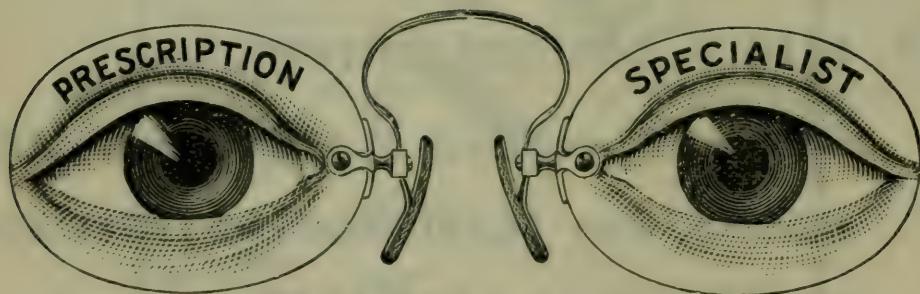
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from the general simplicity of the whole system, and is inseparable from it. A system of staff-notation in which every degree of the chromatic and enharmonic scales were indicated without sharps or flats (either as accidentals or in the signature) would entail a staff of such a number of lines as to be all but undecipherable.

The multiplicity of clefs has been a great stumbling-block to outsiders. But it has its use and convenience : it enables certain parts to be written, for the most part, within the limits of the staff itself, without an excessive use of leger-lines. It is really easier to read, say, a viola-part, written in the alto-clef (C-clef on the third line), than it would be, if written in either the G or the F-clef. The extra study and practice required to master the three usual C-clefs is no serious obstacle.

But, people say, why have any staff at all? The staff does not indicate relative pitch to the eye ; it does not indicate directly the relative position to the tonic of any note in the scale. To this I reply that staff-notation *does* indicate relative pitch to the eye in a general way ; it shows at least the rise and fall of a phrase, and with approximate accuracy. A well-printed diatonic scale, without accidentals, rises or falls on the page by a sharper slant than a chromatic scale, full of accidentals ; a 5th is to the eye a larger interval than a 3rd ; staff-notation, in this way, gives the eye

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an approximately accurate picture of the musical phrase. Take the tonic sol-fa notation; it gives the eye no such picture at all, it has no means of indicating the size of an interval graphically, not even with approximate accuracy.

But, it is claimed, it does indicate relative pitch directly to the mind, and in the most natural way: by showing at once the position in the scale (the function in the key) of every note. Well, this may be called a *scientific* way of indicating musical intervals, by referring everything to the tonic for the time being. But is it the *natural* way? It is certainly a roundabout way, and the longest way round *may be* the shortest way home—for those who can not jump fences and brooks. The only way the tonic sol-fa notation can indicate the extent of a musical interval is by referring both of its component notes to a given tonic; and this involves two mental operations instead of one. Take the 5th C-G in the key of C major; the tonic sol-fa notation gives the reader neither of these two

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notes directly ; it tells him the key, and then tells him that one note is the tonic, and the other, the dominant of that key. Staff-notation shows him the written equivalents of the notes themselves, and indicates the interval between them to the eye ; it does not bother him with the key, nor with their positions in the scale. The process of reading the interval C-G on the staff is the simpler one. Moreover, I maintain that staff-notation indicates the interval in the way the musician most wants it to be indicated : simply and directly, with no reference to anything else.

On the staff all 5ths, for instance, are indicated by one and the same means : by two notes on alternate lines or spaces (qualified by accidentals or not). The tonic sol-fa notation, on the other hand, has to resort to seven different means of indicating the 5ths in any one major scale ; or rather, to be more accurate, to a means which demands a distinct and different mental operation on the reader's part for each particular 5th. The reader has, in one case, to think of the relation of tonic to dominant ; in another, of that of mediant to leading-note, etc., etc. ; it is a different thing every time. The staff-notation reader has to think only of the two notes and the interval between them, and there's an end of it. Why does the tonic sol-fa take this roundabout way ? Ah, there's the rub !

The tonic sol-fa takes this roundabout way of indicating intervals

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because there are some — indeed, many — persons whose musical organization is congenitally so imperfect that their ear can appreciate the exact extent of an interval only by referring it to the general idea of key, of tonality. Not only have they no notion of absolute pitch, but their sense of relative pitch is so weak that it has to be helped by their sense of tonality — the most invariably existing and most trustworthy sense in the average modern music-lover. The musician's sense of pitch is strong and sure enough to need no such help; he finds it superfluous and a nuisance. You might as well ask him to adopt the tonic sol-fa notation for his daily use as to ask a sound man to use crutches, because the lame man can not walk without them. As the late Julius Eichberg once said, the tonic sol-fa notation is a most ingenious and effective device for teaching music to the unmusical. It is crutches for the musically lame. Children of fine natural musical gift have learnt to read staff-notation all by themselves, by instinct, just as many a child has learnt to read ordinary print by himself. I wonder what child could learn to read tonic sol-fa notation without teacher or explanation. Tell a musically bright child that the white key to the left of two black ones on the keyboard is C, and that the note on the first ledger-line below the staff is C, and he will find out all the rest for himself. Of course he will be an exceptional child; that goes without saying. But I

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defy any child, no matter how exceptionally gifted, to learn to read music from the tonic sol-fa notation after being told only two simple points. The born musician sees instinctively, what can hardly be brought to the half-musical person's comprehension: that there is an inherent, naturally recognizable connection between the notes on the staff and the sounds they respectively indicate. This is a matter of pure perception; where the perceptive power is wanting, no argument has any hold. You can not give a congenitally blind man a realizing sense of how you can tell what an object is like without feeling of it. He knows you can; but he stops at the knowing.

I think it will be found, in general, that all irregular makeshifts for teaching music are calculated to get round, and make up for, some natural defect in the pupil. They are applicable only to the weak, not to the musically strong. I have mentioned only the tonic sol-fa, as a substitute for ordinary staff-notation, because it is now a widely known and employed system; but the talented musician does not need it, and it is too circuitous for his convenience, it demands of him mental operations which he does not need to perform.

Another makeshift proposed by some persons is to keep the staff, but do away with sharps and flats; that is, have fixed signs for every one of

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the twelve notes of the chromatic scale. This has a seductive sound of simplicity; our present staff-notation recognizes twenty-one names for twelve different sounds in the tempered chromatic scale (leaving out double sharps and flats), and has twenty-one signs (or combinations of signs) for the same. Why twenty-one, you ask, when twelve will do? Simply because twelve will not do. With only your twelve fixed signs you upset the whole system of harmony; you will need an entirely new system of musical nomenclature. It is of no avail to object that there is no invariable rule followed in the use of sharps and flats by musicians to-day, that, where one writes, say, A-sharp, another will write B-flat — so that it make no real difference which sign is used. That this divergence in practice is a fact is undeniable; a good example of it is in a chord in Berlioz's *Danrémont Requiem*, practically a chord of B major, which Berlioz has written B, F-sharp, E-flat! But the objection can, nevertheless, come only from one who utterly fails to appreciate *why* composers sometimes use chromatics in different ways. In writing in score, where the outward physiognomy of a chord is of less importance than in pianoforte writing — that is, where each player or singer is to see only his own part, and has no bird's-eye view of the whole, as the pianist has — composers sometimes find it more convenient to treat chromatics purely melodically, without

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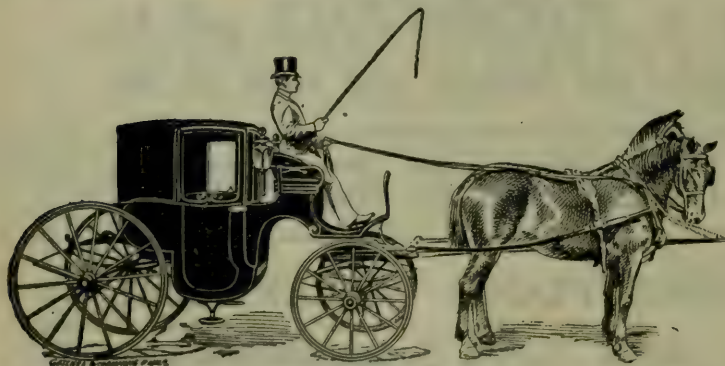
reference to their harmonic significance. In the *Freischütz* Weber has written an F-sharp in the trombones against a G-flat in the 'celli and basses; commentators with a mere smattering of musical knowledge have gone into wild ecstasies over this wonderfully expressive "dissonance" between F-sharp and G-flat — considerably to the amusement of musicians. The simple fact is that there is no dissonance at all — at least, not between those particular notes — and Weber merely wrote his trombone and bass parts in the notation which was easiest and most natural for the respective players to read; the two notes are identical.

But, if this identity between, say, F-sharp and G-flat is to be recognized and set up as a standard norm in a brand-new staff-notation, there will be no means of indicating the difference between the two when this difference *is* harmonically significant and important. Out-and-out spelling-reformers claim that the written difference between "hare" and "hair" is of no importance, because there is no phonetic difference between the two words. But lawyers, who have to draw up wills, would probably think otherwise. In musical notation, as well as in spelling, it is of no mean importance to have as perfect a means as possible of indicating delicate distinctions. The greatest possible simplicity of means — in this case, the fewest possible signs in notation — may well bring with it a difficulty more

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serious than any that could result from greater complexity. To the really musical reader that notation is the most welcome which indicates clearly and unmistakably just what he is doing and whither he is going. Its complexity or simplicity is of comparatively secondary moment to him. The proposed simplified staff-notation would be of value only to him who has failed to appreciate the complex facilities of the present system. It is like a complex syntax in a language. We all—or most of us—know the immense complication of German syntax, and how difficult it is to master thoroughly; yet one Arthur Schopenhauer said that this very syntax was what made German the only modern language in which it was possible to “write almost as well as in ancient Greek.” And, as an unsurpassed master of German literary style, Schopenhauer was surely competent to express an opinion on the subject.

EMER'S FAREWELL TO CUCULLAIN.

(Song of Old Ireland.)

O might a maid confess her secret longing
 To one who dearly loves but may not speak,
 Alas! I had not hidden to thy wronging
 A bleeding heart beneath a smiling cheek;
 I had not stemmed my bitter tears from starting,
 And thou hadst learned my bosom's dear distress,
 And half the pain, the cruel pain of parting,
 Had passed, Cucullain, in thy fond caress.



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But go! Connâcia's hostile trumpets call thee,
 Thy chariot mount and ride the ridge of war
 And prove, whatever feat of arms befall thee,
 The hope and pride of Emer of Lismore ;
 Ah, then return, my hero, girt with glory,
 To knit my virgin heart so near to thine
 That all who seek thy name in Erin's story
 Shall find its loving letters linked with mine.

BATTLE HYMN.

Above the thunder crashes,
 Around the lightning flashes,
 Our heads are heaped with ashes ;
 But thou, God, art nigh.
 Thou launchest forth the levin,
 The storm by Thee is driven.
 Give heed, O Lord, from heaven
 Hear, hear our cry !

For, lo! the Dane defaces
 With fire thy holy places ;
 He hews thy priests in pieces,
 Our maids more than die.
 Up, Lord, with storm and thunder,
 Pursue him with his plunder,
 And smite his ships in sunder,
 Lord God most high !

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," OPUS 68.

LUDWIG VAN BEETHOVEN.

(Born in Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

Beethoven's *Sinfonia pastorale* was composed in the wooded meadows



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lying between Heiligenstadt and Grinzing, near Vienna, in the summer of 1808. The symphony in C minor was written in the same summer, and there was for some time considerable confusion in the numbering of the two works. On the autograph score of the *Pastoral* stands in Beethoven's own hand:

Sinfia. 6ta. Da Luigi van Beethoven. Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwa — Allo ma non troppo — Nicht ganz geschwind — N.B. die deutschen Ueberschriften schreiben sie alle in die erste Violini — Sinfonie von Ludwig van Beethoven.

(6th Symph. By Luigi van Beethoven. Pleasant cheerful feelings which awa[ke] in man on arriving in the country — Allo ma non troppo — Not very fast — N.B. the German headings all to be written in the first Violini — Symphony by Ludwig van Beethoven.

The directions about writing the German headings to the several movements in the first violin parts are evidently addressed to the copyist.

Both the *Pastoral* and the C minor symphonies were brought out at the same concert, in the Theater an der Wien in Vienna on December 22, 1808. And here the confusion in the numbering began. The *Pastoral* was set down on the program as No. 5, and the C minor, as No. 6. The *Pastoral* was described on this program as follows:—

Pastoral Symphonie (No. 5), mehr Ausdruck der Empfindung als Malerey.

1stes Stück. Angenehme Empfindungen, welche bey der Ankunft auf dem Lande im Menschen erwachen.

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- 2tes Stück. Scene am Bach.
 3tes Stück. Lustiges Beysammenseyn der Landleute; fällt ein
 4tes Stück. Donner und Sturm; in welches einfällt
 5tes Stück. Wohlthätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm.

(Pastoral Symphony [No. 5], more expression of feeling than painting.

1st Piece. Pleasant feelings which awake in man on arriving in the country.

2nd Piece. Scene by the brook.

3rd Piece. Jovial assemblage of the country folk, interrupted by

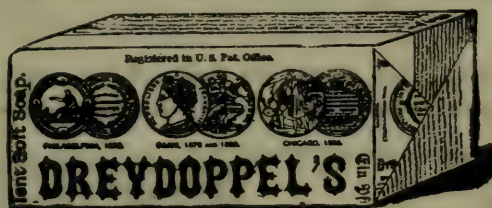
4th Piece. Thunder and storm, interrupted by

5th Piece. Beneficial feelings, connected with thanks to the Deity, after the storm.)

The final headings, which are to be found in the published score of the symphony, are given on the program of this concert. It appears, however, that the idea of putting descriptive headings of any sort to the several movements was an afterthought of Beethoven's. In the sketch-book which contains numerous sketches for the first movement (now in the British Museum), we find: "*Sinfonie caratteristica. Die Erinnerungen von der (dem?) Landleben* (Characteristic symphony. The recollections of life in the country)." There is also a note to the effect that "*Man überlässt dem Zuhörer sich selbst die Situationen auszufinden* (The listener is left to find out the situations for himself)."

It has been reported—I now forget where—that Beethoven took several of the themes in this symphony from Styrian and Carinthian folk-

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songs; how true this is, I do not know. At all events, if Beethoven really did make use of popular material in this work, he followed his usual plan of so remodelling it that it smacks of nothing but Beethoven himself.

The first movement, Awakening of cheerful feelings on arriving in the country: *Allegro ma non troppo* in F major (2-4 time), opens immediately, without a slow introduction, with the exposition of the first theme in *piano* by the strings. The more *cantabile* phrase in the antithesis of this theme is worth noting, as it assumes an independent thematic importance later on in the movement. The simple exposition of the theme is followed by some *crescendo* passage-work on its principal figure, leading to a *forte* repetition of the theme itself by the full orchestra, this time, however, without the *cantabile* phrase of the antithesis. This outburst is immediately followed by the first subsidiary (still in F major): triplet repercussions in the clarinets, bassoons, and horns, interspersed with developments on a figure from the first theme in the first violins. Then follows the second theme (in the dominant, C major): a waving arpeggio figure which passes

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from the first violins into the second, thence into the 'celli, and then the double-basses; it is next taken up by the clarinets and bassoons, against a melodious counter-theme, at first in the flute, then in the 'celli and double-basses, to tremulous harmonies in other strings. This whole development of the second theme is in gradual *crescendo* from *piano* to *forte*, and reposes on a regular alternation of dominant and tonic harmony (very much on the general plan of the so-called "Rossini" *crescendo*). It is immediately followed by a second subsidiary in 3rds, at first brilliant, then more tenderly melodious, which also is worked up in *crescendo*. A more rustic conclusion-theme, over a drone-bass, follows, and is developed in *diminuendo* up to the repeat at the end of the first part of the movement.

The free fantasia is very long, yet it contains the working-out of the first theme only. This working-out is conducted, to a great extent, on a plan, the utter simplicity of which is saved from monotony of effect only by the inherent vivacity of the theme itself and by the admirable beauty of the harmonic progressions. The scheme is this: a figure taken from the first theme is repeated over and over again, first by one instru-

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ment, then by another, over sustained harmony in the clarinets, bassoons, and horns, and triplet arpeggj in the violas and 'celli, *poco a poco crescendo*; the harmony changes only every twelve or sixteen measures. When two harmonies have been exhausted in this way, a little interlude of free play with the figure follows, and then another long-drawn *crescendo* on two harmonies begins and is carried through like the previous one. A more monotonous-seeming plan could hardly have been devised; yet the effect is magically beautiful. After a while, however, the working-out grows more elaborate, the hitherto neglected *cantabile* phrase from the antithesis of the first theme now coming to the fore, and being treated almost as an independent theme.

The free fantasia merges almost imperceptibly into the return of the first theme in the tonic at the beginning of the third part. This part is practically an exact repetition of the first, save that the second theme and what follows are now in the tonic, instead of in the dominant. A short coda closes the movement.

The second movement, Scene by the brookside: *Andante molto mosso* in B-flat major (12-8 time), begins with the exposition of the first theme in the

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first violins, over a smoothly flowing accompaniment on a triplet figure in the second violins, violas, and two 'celli *solì* with mutes. As was to be noted in the theme of the first movement, we find also in this theme that the thesis is quaint and rustic in character, whereas the antithesis assumes the shape of a more sustained *cantabile* melody. With the entrance of the antithesis the flowing accompaniment in the second violins, violas, and 'celli *solì* changes from its triplet movement to waving sixteenth-notes. This exposition is forthwith followed by a repetition of the theme by the clarinet and bassoon in octaves, over a figural elaboration of the original accompaniment in the lower strings, with oft-recurring trills in the first violins. A sensuously languid second theme follows (still in the tonic, B-flat major), at first in the strings, then taken up and briefly developed by various instruments, not without hints at contrapuntal imitation. A quaint and very short conclusion-theme leads over to the working-out. The remainder of the movement, which is very long and elaborate, consists wholly of more and more cunningly embroidered developments on the thematic material already exposed. These developments sometimes assume the shape of mere repetition, in various keys, and at others that of actual working-out. The figural elaboration of the accompaniment of the first

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theme, whenever it reappears entire, goes on constantly increasing. The little ornamental ascending arpeggio-figure in the flute which makes its appearance after a while, is said to be in imitation of the song of the yellow-hammer. The movement closes with a short coda, in which there is an actual trio-dialogue between nightingale (flute), quail (oboe), and cuckoo (clarinet), the frank realism of which is quite cured by its musical beauty.

The third movement, Jovial meeting of the country folk: *Allegro* in F major (3-4 time), is really the scherzo of the symphony. The form of the first theme is peculiar: the thesis begins in F major and ends in the relative D minor; the antithesis is in D major throughout. This theme is developed — one might almost call it, worked out — with great brilliancy; it is followed by a still quainter second theme (still in the tonic, F major) played by the oboe over regularly pulsating middle-parts in waltz-rhythm in the violins. The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon player can only get the notes F, C, and octave-F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and

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finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F without stopping. A return of the first theme leads *crescendo e stringendo* to what is really the trio of the movement, *In tempo d' Allegro* in F major (2-4 time), in which a strongly accentuated and rather loutish rustic dance-tune is simply developed in *fortissimo* by the full orchestra. It is followed by a return of the first theme of the scherzo, which is developed as before, up to the point where the second theme should enter, the tempo gradually increasing to *Presto*. Here, however, the merry dance is suddenly interrupted by the thunder-storm.

The fourth movement, Thunder-storm, Tempest: *Allegro* in F minor (4-4 time), is a piece of perfectly free tone-painting, in which, however, a certain balance and symmetry of musical form are not wanting. Nearly all the familiar sounds of a thunder-storm in the country are here more or less vividly suggested — the chromatic howling of the wind, the whizzing of the rain against the leaves. Thunder and lightning are of course suggested; and it is to be noted that Beethoven here invariably makes the thunder-clap precede the lightning-flash — but with such vigor of musical effect that comparatively few persons have noticed the solecism. This movement is immediately enchaind with the following one.

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Allegro non troppo (E major) - - - 6-4

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III. The Story of the Young Prince and the Young Princess:

Andantino quasi Allegretto (G major) - - - 6-8

IV. Festival at Bagdad; the Sinking of Sindbad's Ship:

Allegro molto e frenetico (E minor) - - - 6-8

Vivo (E minor) - - - 2-8, (8-16, 3-8)

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VI. Vivace (D major) - - - 2-4

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The fifth movement, *Shepherds' Song*, Glad and thankful feelings after the storm: *Allegretto* in F major (6-8 time), opens with a blithe call of the clarinet over a double organ-point on dominant and second degree (C and G), which is answered by a modification of the same phrase in the horn, over the same double organ-point with the addition of a third one on the tonic, F, below it. This accumulation of unprepared organ-points gave F.-J. Fétis the queerest qualms; but Beethoven knew quite well what he was about. This introductory phrase, coming after the clearing up of the storm in the preceding movement, has all the effect of a sudden ray of sunshine.* Its repetition by the horn is immediately followed by the first theme, given out by the strings against sustained harmonies in the clarinets and bassoons. This theme is soon seen to be based on a figure from the opening clarinet and horn-call. It is given out three times in succession: first as an upper voice in the first violins, accompanied by the clarinets, bassoons, violas, and 'celli *pizzicati*; then as a middle voice in the second violins, against a twittering accompaniment in the first, repeated chords in

* I remember a curious incident at a performance of this symphony in the Music Hall. It was at one of the old Thursday afternoon concerts of the Harvard Musical Association. The afternoon was abominable: rain, East wind, and all the horrors for which New England weather is notable. It was almost as dark as on the famous yellow day. Just the weather to furnish a good *mise en scène* for the thunder-storm of the *Pastoral*. But, just at the moment when the clarinet began its phrase at the beginning of the last movement, the bright sunshine suddenly burst into the hall through the *plein-cintre* windows! It was as if the weather had cleared up to order.

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the clarinets, bassoons, and horns, and *pizzicati* in the violas and basses; then by the full orchestra, with the theme still as a middle voice in the clarinets, violas, and 'celli. After this elaborate exposition — which forms a gradual *crescendo*, ending in *fortissimo* — a more nervous subsidiary enters (still in the tonic) and is strongly developed by the full orchestra. A brief transition-passage on the opening clarinet-call (taken up by various instruments) leads to a somewhat shortened repetition of the previous development of the first theme, with more elaborate figuration in the accompaniment. Toward the end, it modulates to the sub-dominant B-flat major, in which key the second theme now makes its appearance — in 6ths and 3rds in the clarinets and bassoons, against arpegg in the violas, the whole orchestra coming in on the last beat of every phrase. The remainder of the movement is little more than a series of repetitions of what has gone before, the first theme reappearing sometimes in its original form, sometimes in flowing figural variation, interspersed with passages of contrapuntal working-out.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which are added 2 trombones in the fourth and fifth movements, and 1 piccolo-flute in the fourth. The score is dedicated to Prince von Lobkowitz and Count Rasoumoffsky.

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This overture was first given by the Philharmonic Society in Vienna in 1880; then at the Gewandhaus in Leipzig in January, 1881.

There is no slow introduction, the work beginning *Allegro ma non troppo* in D minor (2-2 time). It is somewhat irregular in form, although its development is essentially classic in spirit. The three regular periods of its first part — commonly known in symphonic nomenclature as first theme, second theme, and conclusion-theme — are clearly enough defined, to be sure; but this first part is anything but the concise exposition of thematic material one generally finds in classic overtures or first movements of symphonies. The amount of subsidiary material in it is immense, the subsidiary themes being either new in themselves or else derived by some process of melodic or rhythmic transformation from figures belonging to the principal themes. Moreover, the treatment is so contrapuntal, the subsidiaries are so frequently accompanied by, or used as counter-themes against portions of the principal themes that the development has essentially the character of working-out, and the first part of the movement often seems

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like a veritable free fantasia. Indeed, this first part is a hundred and eighty measures long, sixty-four measures falling to the first period, forty to the second, and eighty to the third, or conclusion-period.

This enormously developed first part is followed, as might be expected, by a rather short free fantasia. The fact that this free fantasia begins with a return of the first theme in the tonic leads one at first to imagine that the third part has already begun, and there is to be no working-out,—as in Beethoven's overture to *Figmont*,—but the working-out soon begins, and is exceedingly complex and elaborate. I have called the free fantasia short; but it is so only by comparison with the very long first part. Indeed, Brahms has carried it to sufficient lengths to make a regular third part of the movement—one that should be a symphonic counterpart of the first—quite out of place; the third part he has written accordingly contains only the conclusion-period of the first, it being now developed with some deviations from the original plan, and leading to a short coda.

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MENUET CHANTÉ } (FROM "CASTOR ET POLLUX") . . RAMEAU (1737)

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Tristes apprets, pâles flambeaux,
Jour plus affreux que les ténèbres,
Astres lugubres des tombeaux,
Je ne verrai plus que vos clartés funèbres.

Toi qui vois mon cœur éperdu,
Père du jour, ô soleil, ô mon père,
Je ne veux plus d'un bien que Castor a perdu,
Et je renonce à la lumière.

MENUET CHANTÉ.

Dans ces doux asiles,
Par nous soyez couronnés, venez !
Aux plaisirs tranquilles
Ces lieux charmants sont destinés.
Ce fleuve enchanté,
L'heureux Léthé,
Coule ici parmi les fleurs.
On n'y voit ni douleurs,
Ni souci, ni langueurs,
Ni pleurs.
L'oubli n'importe avec lui
Que les soins et l'ennui.
Ce dieu nous laisse,
Sans cesse,
Le souvenir
Du plaisir.

TRANSLATION.

Trappings gloomy, torches dismal,
Day of despair and darkness fearful,
Pallid lights round graves abysmal;
Naught other can fill my eyes, blurred and tearful

Thou who seest the grief in my heart,
Father of day, O dear sun, O my father,
Without Castor all joy, howe'er sweet, must depart,
And life itself, therefore, I'll renounce rather.

A. Joseph.

TRANSLATION.

In these sweet retreats,
Come! by us be crowned.
These charming haunts
To peaceful happiness are dedicated.
The enchanted river,
Happy Lethe,
Gliding here among the flowers.
One sees not pain,
Nor care, nor weariness, nor tears,
All grief has gone, and only the memory of past joy remains.

A SIEGFRIED IDYL RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Tribschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself: the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers

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to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried*; the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süß sehnender Wonne— doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes—the interval is not always the same, but is generally a minor 7th or major 6th—taken from Brünnhilde's exclamation: "*O Siegfried! Siegfried! Sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.



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Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, Herrlicher! Hort der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG-motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewässer wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

ENTR'ACTE.

SOME MISUSED TERMS.

Our English musical vocabulary is but a poor one, at best; it is full of confusion — notably to the beginner — and not without inconsistencies. Take, for instance, the names for the different degrees of the scale; if you adopt the German numerical nomenclature,— first degree, second, third,

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and so on,— you find no inconsistency; but these ordinal numbers are very liable to be confounded with those applied to the various intervals in harmony: 2nd, 3rd, 7th, etc., and this confusion bothers beginners not a little.* But, if you adopt the other nomenclature,— tonic, supertonic, mediant, subdominant, dominant, submediant, leading-note,— you find an inconsistency. The prefix *sub*, in the terms “subdominant” and “submediant,” indicates that these degrees lie as far *below* the tonic as the dominant and mediant respectively lie *above* it; on the other hand, the prefix *super*, in “supertonic,” is not the exact antithesis of this *sub*; it merely indicates that the supertonic is the next degree above the tonic. This is only one trouble in our terminology, and there are many others.

But, if our English musical vocabulary is confused and inconsistent in itself, it is often rendered doubly so by a too lax and inaccurate use, in common parlance, of terms which have perfectly definite meanings.

* This confusion does not exist in German at all. In that language the regular German ordinals are applied to the several degrees of the scale; but the harmonic intervals are indicated by names derived from Latin ordinals— *Secunde, Terz, Septime*, etc.— which are in no danger of being confounded with the former.

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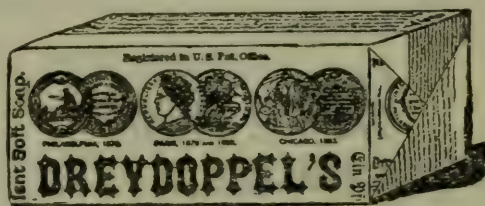
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Perhaps one of the most frequently abused terms is "modulation." In careless speech its true connotation is often unwarrantably extended, and it is used to designate any change of key. Its true meaning, as given by F.-J. Fétis, is "a passing from one key, or tonality, into another *through the chord of the dominant 7th of the new key, or one of its derivatives.*" A change of key by any other means is not, strictly speaking, a modulation.*

Another much abused term is the "enharmonic change." To explain what an enharmonic change really is, and what it is not, is no particularly simple matter; but I will try. The so-called "enharmonic interval," in modern music, is really no interval at all. As our whole modern system of harmony is based upon the equally tempered scale, C-sharp and D-flat are (theoretically, if not always practically) one and the same sound; they represent the same pitch, and the *interval* between the two is zero. This is what is called the "enharmonic interval." Whether a composer writes C-sharp or D-flat is merely a matter of musical spelling — the difference between "hair" and "hare." And this difference in spelling indicates a corresponding difference in meaning; but of this later on. When a composer has been writing C-sharp, and then suddenly takes it

* Let not harmonists who are unacquainted with Fétis's system be shocked at this statement, as too sweeping. Fétis does not consider the imperfect triad on the leading-note, nor either of the chords of the 7th on the leading-note in major and minor (chord of the minor 7th with imperfect 5th and minor 3rd, and chord of the diminished 7th) as independent chords, but as direct derivatives from the chord of the dominant 7th.

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into his head (for purposes of his own) to write D-flat, he is commonly said to make an enharmonic change. To take an often quoted instance, take Chopin's Fantaisie-Impromptu in C-sharp minor, opus 66; the middle part of this composition is written in D-flat major, and, D-flat being the enharmonic of C-sharp, Chopin is said to have made an "enharmonic change." This is the way the term is often used in common parlance; but this is not an accurate use of it. If the term indicated nothing more than a change in spelling, the use of it in this case would be accurate enough; but, speaking with due strictness, it indicates more than a mere change in spelling; like "hair" and "hare," it indicates a change in spelling *with a corresponding difference of meaning*.

Now, if Chopin's change from C-sharp minor to D-flat major were really an essential change (other than a mere change of mode), it would hold good, no matter to what key the whole composition were transposed — for transposition is nothing more than shifting a whole composition to a higher or lower pitch, taking it in another key. But does anyone imagine that, if this Fantaisie-Impromptu were to be transposed, say, to C minor, the middle part would have to be written in the outlandish key of D-double-flat major (in twelve flats, or with a signature of five double-flats and two single-flats)? No one would ever dream of writing it that way;

S. Archer Gibson,

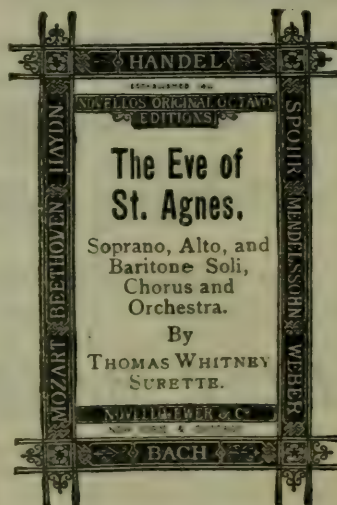
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it would be written simply in C major — and the composition would not be in the least affected by it. Chopin's change is really no more than a change in method of writing, there is nothing musically essential in it; if he had written his middle part in C-sharp major, it would have made no intrinsic difference — only it would have been a wee bit harder for the pianist to read, that is all! There is no true enharmonic change here.

Take another example. At one point in the *Benediction of Poniards* in Meyerbeer's *les Huguenots* an E major chord is immediately followed by an A-flat major chord, the connecting link between the two being the G-sharp (3rd) of the first chord, which is the enharmonic of the A-flat (root) of the second. But is there really an enharmonic change here? is it essentially enharmonic harmony? No; because it would have made no difference — save in the matter of ease in reading — if Meyerbeer had written his second chord as a chord of G-sharp major, or else his first chord as a chord of F-flat. The enharmonic change is merely apparent, not essential. Transpose the progression a semitone lower, and you will have the chords of E-flat major and G major quite naturally.

What, then, is a true enharmonic change? Again according to Fétis, it is a change in the “spelling,” or notation, of a chord which indicates a tendency to progress in an opposite direction to the naturally expected



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one. Let us suppose a composition in C major; in the course of it we come upon the chord G, B, D, F on an up-beat. This is the chord of the dominant 7th, and its natural progression, the one the ear naturally expects, is to the tonic chord, C, G, C, E—the F in the first chord falling to the E of the second. But suppose that, instead of going to the tonic C major chord, the composer goes straight to a B minor chord in its second inversion (chord of 6-4 on F-sharp). To indicate this sudden change of tonality in correct notation, the composer must change the F in his dominant 7th chord to E-sharp—which altered “spelling” makes it no longer the dominant 7th chord in C major, but a chord of the augmented 6th and 5th on the submediant of the key of B minor. Here the change from F to its enharmonic E-sharp has an intrinsic musical value; the progression could not possibly have been correctly written without an enharmonic change of some sort. Suppose the composer had left his F as it stood; well, to write correctly, he would have had to change his G, B, and D to A-double-flat, C-flat, and E-double-flat respectively; and his progression would have been to a chord of C-flat minor—which is the enharmonic of B minor. This would have made no difference to the ear; but the progression could not possibly have been written without an enharmonic change somewhere. Omit it in one note of the chord, and it will appear in all the others! It is merely simpler writing to make it in one than to make it in three. Here we have an example of a true enharmonic change, of true enharmonic harmony; no possible transposition could avoid it, if the notation (or “spelling”) remained correct.*

Whether the now common use of the term “counterpoint,” to indicate any sort of polyphonic writing, is really to be deplored, or not, I will not undertake to determine. No one writes real *counterpoint* today,—except at

*Of course some composers, especially in writing for the pianoforte or organ, would not take the trouble to indicate this enharmonic change, and would be content to let the F remain written as F, not as E-sharp. But they would simply “spell wrong,”—as if one should write “hair in the fields” or “hare at the head,”—there would be something essential in the music which was not indicated in their notation.

school, or for the sake of archaic colour,— so there is no great danger of confusion. Still I cannot help remembering Julius Eichberg saying one day : “The now common expression *strict counterpoint* seems to me a tautology, and *free counterpoint*, what logicians call a *contradictio in adjecto*; the idea of strictness is historically included in the very definition, and speaking of *free counterpoint* is like speaking of an unchaste nun ! ”

EMER'S FAREWELL TO CUCULLAIN.

(*Song of Old Ireland.*)

O might a maid confess her secret longing
To one who dearly loves but may not speak,
Alas ! I had not hidden to thy wronging
A bleeding heart beneath a smiling cheek ;
I had not stemmed my bitter tears from starting,
And thou hadst learned my bosom's dear distress,
And half the pain, the cruel pain of parting,
Had passed, Cucullain, in thy fond caress.

But go ! Connacia's hostile trumpets call thee,
Thy chariot mount and ride the ridge of war
And prove, whatever feat of arms befall thee,
The hope and pride of Emer of Lismore ;
Ah, then return, my hero, girt with glory,
To knit my virgin heart so near to thine
That all who seek thy name in Erin's story
Shall find its loving letters linked with mine.

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BATTLE HYMN.

Above the thunder crashes,
Around the lightning flashes,
Our heads are heaped with ashes;
But thou, God, art nigh.
Thou launchest forth the levin,
The storm by Thee is driven.
Give heed, O Lord, from heaven
Hear, hear our cry!

For, lo! the Dane defaces
With fire thy holy places;
He hews thy priests in pieces.
Our maids more than die.
Up, Lord, with storm and thunder,
Pursue him with his plunder,
And smite his ships in sunder,
Lord God most high!

SYMPHONY IN D MINOR CÉSAR FRANCK.

(Born at Liège on Dec. 10, 1822; died in Paris on Nov. 9, 1890.)

This symphony was first produced in Paris on Feb. 17, 1889.

The first movement begins with a slow passage, *Lento* in D minor (4-4 time), which is not so much a free introduction as an integral factor of the

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form of the movement. It begins with the characteristic figure (thesis) of the first theme of the movement, given out softly in the violas and basses, and developed freely in gradual climax. It is followed by an *Allegro non troppo* in D minor (2-2 time), in which the theme is given out *fortissimo* by all the strings in octaves, and developed with a new antithesis. It is noticeable that, whenever this theme comes in in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the "*Muss es sein?* (Must it be?)" theme in Beethoven's last quartet, in F major. The development of this *Allegro* passage is brief. It is followed by a return of the opening slow passage, now in F minor, which in turn leads to a resumption of the *Allegro non troppo*, now also in F minor, but soon getting back to D minor. The development is almost precisely as before, and leads directly over to the entrance of the second theme, in the strings, in the relative F major. This theme is developed at some length, with a good deal of contrapuntal imitation between the upper voice and the bass, leading at last to a *fortissimo* subsidiary in the same key. This subsidiary is of the nature of passage-work; some diminishing developments on figures from the first theme and the subsidiary lead over to the free fantasia, or working-out. This is long and elaborate. The beginning of the third part of the movement is marked by a return of the first theme in the tonic, *Lento* (4-4 time) as at first, but now *fortissimo* and in close

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imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. It is this return of the *Lento* at the beginning of the third part of the movement, taken together with its appearing twice in the first part, that leads me to call it an integral factor of the form of the movement, and not an ordinary slow introduction. It is followed, as in the first part, by the *Allegro* version of the first theme, now in E-flat minor, and the remaining development of the third part is a tolerably exact copy of that in the first, save that the *Lento* does not return again. A short coda brings the movement to a close, the last nine measures being a return of the *Lento* in a new version, the characteristic figure appearing in G minor, in imitation between the upper voice and the bass, as part of the closing plagal cadence to the tonic chord of D major.

The plan of the second movement, *Allegretto* in B-flat minor (3-4 time), is exceedingly elaborate. It begins with a little preluding *ritornello* in the harp and strings *pizzicati*, over which accompaniment the English-horn sings the first theme, the violas soon entering with a counter-theme. The development goes on in other wind instruments, the 'celli at last taking up the

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counter-theme. Then comes a second theme in B-flat major, worked up by the first violins, over waving arpeggio figures in the second violins and violas, and a very gracefully flowing bass, the colouring being gradually enriched by fuller and fuller scoring. Some transitional passages on the first theme lead to a variation of the same in the relative G minor; a variation in which there is a great deal of elaborate contrapuntal figuration and canonic imitation on an accompanying figure (in the first and second violins) and only sporadic appearances of figures from the theme itself — one of those variations in which the theme is perpetually hinted at, rather than fully revealed. With a change to E-flat major comes a third theme, unless it be recognized as a new melodic variation on the first, in a new rhythm, in the clarinet, which is worked up at some length with varying instrumentation, leading to a return of the G minor variation. Some free developments follow, leading at last to a return of the second theme in a new version in G minor and B-flat major, as coda.

The third movement, *Allegro non troppo* in D major (2-2 time), is elaborately worked out, in a form approximating that of the rondo. It is based upon three principal themes; the first of which is a flowing passage, given out almost immediately by the 'celli and bassoons, and worked up at great length by fuller and fuller orchestra. The second is nothing less than the first theme of the preceding movement, and the third, the subsidiary of the first movement. Other motives of minor importance, generally developed from figures previously heard in the course of the symphony, make their occasional appearance. The working-out is of the most elaborate description.

This symphony is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinete, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps, and the usual strings. The score is dedicated to Henri Duparc.



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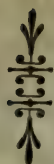
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| I. The Sea and Sindbad's Ship: | | | | | | |
| Largo e maestoso (E minor) | - | - | - | - | - | 2-2, 4-4 |
| Allegro non troppo (E major) | - | - | - | - | - | 6-4 |
| II. The Story of the Calender-Prince: Andantino (B minor) 3-8 | | | | | | |
| III. The Story of the Young Prince and the Young Princess: | | | | | | |
| Andantino quasi Allegretto (G major) | - | - | - | - | - | 6-8 |
| IV. Festival at Bagdad; the Sinking of Sindbad's Ship: | | | | | | |
| Allegro molto e frenetico (E minor) | - | - | - | - | - | 6-8 |
| Vivo (E minor) | - | - | - | - | - | 2-8, (6-16, 3-8) |
| Allegro (C major, E major) | - | - | - | - | - | 6-4 |

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RUBIN GOLDMARK, a nephew of Karl Goldmark, was born in New York on August 15, 1872. He received his education at the College of the City of New York, which he left at the age of seventeen. While in college he studied music under Mr. Alfred von Livonius. Two years were passed in Vienna in studying the piano with Anton Door, and theory and composition with the Fuchs brothers. On returning to America, Goldmark studied the piano with Joseffy and composition with Dvořák. In 1894, on account of his health, he went to Colorado Springs, where he is at present the director of the Conservatory of Music. Among other compositions are a trio for piano, violin, and 'cello, a sonata for piano and violin, a romanza for 'cello, and a theme and variations for orchestra, played by the late Anton Seidl.

This overture was composed in 1896, while Goldmark was in the Rocky Mountain region. The title "Hiawatha" indicates only the poetic source and suggestiveness of the subject, with no attempt to employ or embody Indian folk-music.

OVERTURE TO "HIAWATHA" RUBIN GOLDMARK.

This overture begins with a slow introduction, *Adagio* in E major (4-4 time), in which a figure is worked out at considerable length in contrapuntal imitation, being pitted at times against a more *cantabile* theme in the vio-

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lins and 'celli. An *accelerando* passage on fragments of the theme of the coming *Allegro* movement leads over to the main body of the work.

This, *Allegro con fuoco* in E major (3-4 time), opens at once with its first theme, which is developed at some length, debouching at last into a subsidiary passage, *forte e diminuendo* in the full orchestra, with a thematic figure in the four horns. The second theme enters in the clarinet, in G major, and is then taken up by the violins, to be followed by a broader second subsidiary in the dominant, B major, at first in the 'celli and clarinet, then in the full orchestra, fragments of the first theme appearing as a counter-figure against it in the bass. This ends the first part.

The free fantasia is quite long, if not particularly elaborate in treatment. The third part begins regularly with the re-entrance of the first theme in the tonic, but its development is somewhat curtailed from that of the first part, except that the development of the second theme and its subsidiary is more extended. There is a long coda, *Andante maestoso* in E major (4-4 time), based upon a development in *crescendo* climax of a new version of the first theme, closing with a gradual *diminuendo* and double-*pianissimo* of the full orchestra.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harp, and the usual strings. The score, which is still in MS., bears no dedication.

EDUARD SCHÜTT was born in St. Petersburg on October 22, 1856, and is still living. He comes of German, not of Russian, stock. His parents intended him to follow a mercantile career; but he soon gave this up for music, entering the St. Petersburg Conservatory, where he studied under Petersen and Stein. In 1876 he graduated with honors. He almost immediately entered the Conservatorium at Leipzig; here he staid until 1878, when he passed the final examination. He soon went to Vienna, where he has continued living ever since in close intimacy with Leschetitzky. He was at one time conductor of the Akademische Wagner-Verein. In 1882 he played his first pianoforte concerto, in G minor, opus 7, with

great applause in St. Petersburg. He has published a serenade for strings, opus 6 ; variations for two pianofortes, opus 9 ; songs, etc.

CONCERTO FOR PIANOFORTE, NO. 2, IN F MINOR, OPUS 47.

EDUARD SCHÜTT.

This concerto was played for the first time almost exactly a year ago by the composer in Vienna, Hans Richter conducting the orchestra.

The first movement, *Allegro risoluto* in F minor (3-4 time), opens with the first theme, given out by the bassoons, horns, and violas over a tonic organ-point in the 'celli, double-basses, and kettle-drums, and briefly developed by the orchestra. The pianoforte enters very soon with the theme in the dominant, C minor, over a roll on C in the kettle-drums, but almost immediately passes to a short cadenza. This leads to a reassertion of the theme in the tonic by the pianoforte ; an extended development follows, in which pianoforte and orchestra have about equal shares, the orchestra sometimes accompanying the solo instrument, the solo instrument sometimes accompanying the orchestra. A short *tutti*, followed by a transitional cadenza leading over to the relative A-flat major, ushers in the second theme. The tempo changes to *Moderato con moto* and the pianoforte gives out the more *cantabile* second theme, which is developed on much the same plan that the first was. A *fortissimo tutti* passage leads to the working-out, which is both extended and elaborate. The third part of the movement begins with a

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resounding return of the first theme in the tonic as an orchestral *tutti*, the pianoforte soon entering with a cadenza which is a somewhat extended reproduction of the one that introduced the second theme in the first part of the movement. The second theme then follows in the tonic, F major, and is developed much as before, leading now to some further developments on the first theme by the pianoforte and a solo violin. A few measures of *tutti* lead to a fiery coda, *Allegro appassionato e più animato*, consisting mostly of brilliant passage-work for the solo instrument, accompanied by strong chords in the orchestra.

The second movement, *Andante tranquillo* in D-flat major (4-4 time), begins with a longish *ritornello* on the single theme, given out by the strings (without double-basses), and developed by fuller and fuller orchestra. The pianoforte then enters with the theme and develops it more extendedly, at first alone, then accompanied by the orchestra, the development at last passing into the orchestra, accompanied by ornamental passage-work in the solo instrument. The entire movement consists of the continuous development of this single theme.

The third movement, *Allegro vivace* in F major (6-8 time), is in a somewhat unusual form, approaching that of the scherzo and trio. After a little free preluding, a brilliant tarantella theme is given out and worked up, almost entirely by the solo instrument, in occasional alternation with a more *cantabile* subsidiary in the orchestra. A well-contrasted second theme in 2-4 time puts in one solitary appearance in the strings against *martellato* passage-work in the pianoforte; so short is this new theme that it can hardly be said to have more than begun when the tarantella returns to cut it short. The development of the tarantella and its subsidiary then continues, with some curious juxtapositions of 3-4 and 6-8 time. Next follows an interlude, *Moderato assai, molto tranquillo* in A major (2-4 time), in which the pianoforte takes up a new *cantabile* theme; this is developed, first by the solo instrument alone, then by the orchestra against arpeggi in the pianoforte. Then the tarantella returns and is worked up very much as before, leading to a coda, *Allegro moderato* (4-4 time), on the theme of the preceding slow movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

“SCHEHERAZADE,” SYMPHONIC SUITE AFTER “THE ARABIAN NIGHTS,”

OPUS 35 . . . NICOLAI ANDREYEVITCH RIMSKY-KORSAKOFF.

(Born at Tikhvin, Russia, on May 9 (21), 1844; still living in St. Petersburg.)

On the fly-leaf of the orchestral score of this suite the following “Program” is printed in Russian and French.

“The Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to put every one of his wives to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories she told him during 1001 nights. Nettled by curiosity, the Sultan put off his wife’s execution from day to day, and at last gave up his bloody plan entirely.

“Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from popular songs their words, and strung together tales and adventures.

I. The sea and Sindbad’s ship.

II. The story of the Calender-Prince.

III. The young Prince and the young Princess.

IV. Festival at Bagdad. The sea. The ship goes to pieces against a rock surmounted by a bronze warrior. Conclusion.”

As in Berlioz’s *Fantastic* symphony, so also here in this suite of Rimsky-Korsakoff’s is there one theme which keeps appearing in all four of the movements. This theme, or *Leitmotiv*, is given for the most part to a solo violin, but appears at times also in one or another of the wooden wind instruments; it is a florid melodic phrase, in Oriental triplets, generally ending in a free cadenza of some sort; it represents Scheherazade herself that is, the Narrator.

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The first movement opens, *Largo e maestoso* in E minor (2-2 time), with the stately announcement in *fortissimo* unison and octaves of a theme which we shall soon meet again in another shape. Sustained chords in the wind instruments lead to a recitative-like announcement of the SCHEHERAZADE-motive, *Lento* (4-4 time), by a solo violin against swept chords on the harp. This leads immediately to the main body of the movement, *Allegro non troppo* in E major (6-4 time), beginning with a combination of the theme given out in unison at the beginning of the movement — SEA-motive — and a rising and falling arpeggio figure — WAVE-motive; — these two are worked up together in gradual climax by fuller and fuller orchestra until a modulation to C major brings in the graceful SHIP-motive — first in a solo flute, then in the oboe, lastly in the clarinet, a reminiscence of the SEA-motive coming between the phrases in the horn, and a solo 'cello persisting on the WAVE-motive as an accompaniment. This WAVE-motive, in one form or another, persists almost throughout the movement. Soon the SCHEHERAZADE-motive returns in a solo violin. The remainder of the movement is taken up with the free alternate and simultaneous development and working-out of these four motives. The form is perfectly free.

The second movement, "The Story of the Calender-Prince," opens with a recitative-like passage, *Lento* in B minor (4-4 time), in which a solo violin, accompanied by the harp, gives out the SCHEHERAZADE-motive, this time closing with a new cadenza in double-stopping. Then the time and tempo change to *Andantino* (3-8), and a bassoon solo begins the narrative over an accompaniment in long-sustained harmonies on four double-basses. This scherzo-like theme is developed freely at considerable length and with many changes of instrumentation, up to some recitative-like interruptions



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which seem to hint at a new theme. At last it comes, in the trombones, answered by the trumpets: a brilliant, march-like theme, *Tempo giusto*, *Allegro molto* (2-4 time), elaborately worked up with very varied orchestration, and interrupted at times by curious episodes in which all the strings repeat the same chord over and over again in rapid succession — very like the responses of a congregation in church — as an accompaniment to the SCHEHERAZADE-motive, now in the clarinet, now in the bassoon, the last interruption leading to a return of the Calender's narrative, *Con moto* (3-8 time), which is tricksily developed — with a few interruptions from the SCHEHERAZADE-motive — up to the close of the movement, the whole ending as with an outburst of uncontrollable laughter.

The third movement, "Story of the Young Prince and the Young Princess," *Andantino quasi allegretto* in G major (6-8 time), is in a plain romanza form, and consists in a simple, if extended, development of two themes — both of them very much alike, by the way — of naïf, folk-song character. Now and then the tale is interrupted by the SCHEHERAZADE, motive. One of the peculiarities of the movement is the constant recurrence, between the phrases of the song-like melody, of rapidly rising and falling scale-passages — generally in the clarinet, but at times also in the flute or first violins. From the entrance of the second theme, *Pochissimo più mosso* in B-flat major and G minor (6-8 time), the instrumentation is enlivened by the most piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while the 'celli, and later the bassoon, pit a more sentimental counter-phrase against the tripping tune.

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The fourth movement opens, *Allegro molto* in E minor (6-8 time), with a reminiscence of the SEA-motive of the first movement, given out in strong unisons and octaves. Then follows the recitative-like SCHEHERAZADE-motive in the solo violin, leading to an *Allegro molto e frenetico* in E minor (6-8 time), in which begins a musical picture of a grand fête in Bagdad; it is based on a version of the SEA-motive, and is soon interrupted by SCHEHERAZADE and the solo violin in treble-stopping. Now comes a movement, *Vivo* in E minor, in which we find a pretty constant combination of 2-8, 6-16, and 3-8 times. Two or three new themes, beside all those heard in the three preceding movements, are worked up together with infinite elaborateness; the whole scene is one of wild jollification. When the fun is at its wildest, there seems to be a change of scene from land to ship-board, and the festivities are continued at sea. In the midst of this orgy the ship strikes the magnetic rock and goes to pieces with a terrific crash, as the trombones thunder forth the SEA-motive against the billowing WAVE-motive in the strings, *Allegro non troppo e maestoso* in C major (6-4 time), soon modulating, however, to the tonic E major as the tempest rages in all its fury. It gradually subsides; clarinets and trumpets give out one more terrific cry on the march-theme from the second movement, after which the movement ends quietly with some tranquil closing developments on the SEA-, WAVE-, and SCHEHERAZADE-motives.*

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, snare-drum, cymbals, bass-drum, tam-tam, harp, and the usual strings. The score is dedicated to Vladimir Stassoff.

* This analysis is partly taken from one by Friedrich Brandes in the Program-book for the first symphony concert of the Royal Orchestra in Dresden on October 9, 1896.



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PROGRAMME.

Johannes Brahms - - - - Tragic Overture, Op. 81

Wolfgang Amadeus Mozart Aria, "Wohl denn!" from "Titus"
 (Clarinet obbligato by Mr. Selmer.)

Moritz Moszkowski - Two Movements from Suite No. 1, in F major,
 Op. 39

II. Allegretto gioioso (D minor) - - - 2-4

III. Tema con Variazioni: Andante (A major) - 2-4

Richard Wagner - Scena, "Gerechter Gott!" and Aria, "In seiner
 Blüthe," from "Rienzi"

Cesar Franck - - - - - - Symphony in D minor

I. Lento (D minor) - - - - - - 4-4

Allegro non troppo (D minor) - - - - 2-2

II. Allegretto (B-flat minor) - - - - 3-4

III. Allegro non troppo (D major) - - - - 2-2

SOLOIST:

Frau SCHUMANN-HEINK.

TRAGIC OVERTURE, OPUS 81 JOHANNES BRAHMS.

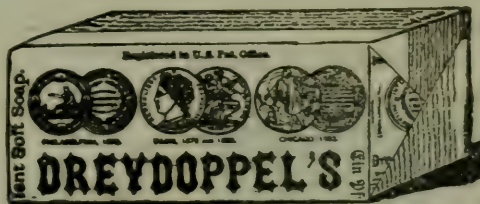
(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This overture was first given by the Philharmonic Society in Vienna in 1880; then at the Gewandhaus in Leipzig in January, 1881.

There is no slow introduction, the work beginning *Allegro ma non troppo* in D minor (2-2 time). It is somewhat irregular in form, although its development is essentially classic in spirit. The three regular periods of its first part—commonly known in symphonic nomenclature as first theme, second theme, and conclusion-theme—are clearly enough defined, to be sure; but this first part is anything but the concise exposition of thematic material one generally finds in classic overtures or first movements of symphonies. The amount of subsidiary material in it is immense, the subsidiary themes being either new in themselves or else derived by some process of melodic or rhythmic transformation from figures belonging to the principal themes. Moreover, the treatment is so contrapuntal, the subsidiaries are so frequently accompanied by, or used as counter-themes against portions of the principal themes that the development has essentially the character of working-out, and the first part of the movement often seems like a veritable free fantasia. Indeed, this first part is a hundred and eighty measures long, sixty-four measures falling to the first period, forty to the second, and eighty to the third, or conclusion-period.

This enormously developed first part is followed, as might be expected, by a rather short free fantasia. The fact that this free fantasia begins with a return of the first theme in the tonic leads one at first to imagine that the third part has already begun, and there is to be no working-out,—as in Beethoven's overture to *Egmont*,—but the working-out soon begins, and is exceedingly complex and elaborate. I have called the free fantasia short; but it is so only by comparison with the very long first part. Indeed, Brahms has carried it to sufficient lengths to make a regular third part of

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the movement — one that should be a symphonic counterpart of the first — quite out of place; the third part he has written accordingly contains only the conclusion-period of the first, it being now developed with some deviations from the original plan, and leading to a short coda.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

ARIA, "WOHL DENN!" FROM "TITUS."

WOLFGANG AMADEUS MOZART.

(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

La Clemenza di Tito opera (*dramma serio*) in two acts, the text by Maz-zola (adapted from Metastasio), the music by Mozart, was ordered of the composer by the Estates of Bohemia for the coronation of Leopold II. at Prag. It was brought out there on September 6, 1791. It was Mozart's last opera; his MS. score contains no recitatives, which were written by his friend Süssmayer, who accompanied him to Prag for the first per-formance.

Metastasio's libretto, *La Clemenza di Tito*, was also set to music by Leonardo Leo (Naples, 1735), Johann Adolf Hasse (Dresden, 1737), Georg Christoph Wagenseil (Vienna, 1746), Antonio Gaetano Pampani (Italy, 1748), Davide Perez (Naples, 1749), Christoph Willibald von Gluck (Naples, 1751), Andrea Adolfati (Vienna, 1753), Nicola Jommelli (Stutt-gart, about 1758), Gioacchino Cocchi (London, 1760), Johann Gottlieb Naumann (Dresden, 1768), Andrea Bernasconi (Mannheim, 1768), Pasquale Anfossi (Rome, 1769), Giuseppe Sarti (Padua, 1771), Ignaz Holzbauer (Munich, about 1780), Pietro Guglielmi (Turin, 1785), Johann David von Apell (? , about 1785), Bernardino Ottani (Turin, 1789), and Giuseppe Niccolini (Leghorn, 1797).

The cast of Mozart's opera at the first performance in Prag was: —

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In its German version the opera is known as *Titus*; the libretto was translated by C. Niese. The air sung at this concert is in the part of Sextus, and comes in act I., scene 9. The German text is:—

SEXTUS.

Wohl denn! doch dann, Geliebte,
Schenk' mir dein Herz auf's neue:
Ich schwör' dir ew'ge Treue,
Dein Wille sei vollbracht.

Lächle, denn sieh mich eilen,
Dir Rache zu bereiten.
Dein Blick, er soll mich leiten,
Er bannt der Zweifel Nacht.

Alles, ihr grossen Götter,
Vermag der Schönheit Macht!

The literal English prose of which is:—

Sextus.— Well then! but now, beloved, give me thy heart once more; I swear eternal fidelity to thee, thy will be accomplished.

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New subscriptions will be received on and after Monday, November 20.

Smile, then see me hasten to prepare revenge for thee. Thy glance shall guide me, it dispels the night of doubts.

All, ye great gods, is possible to the power of beauty!

The air is divided into three parts: *Adagio* in B-flat major (3-4 time); *Allegro* in B-flat major (4-4 time; and *Allegro assai* in B-flat major (4-4 time). The orchestral accompaniment is scored for 2 oboes, solo clarinet, 2 bassoons, 2 horns, and the usual strings.

SUITE NO. 1, IN F MAJOR, OPUS 39 * . . . MORITZ MOSZKOWSKI.

(Born in Breslau on Aug. 23, 1854; still living.)

The second movement, *Allegretto giojoso* in D minor (2-4 time), is in almost precisely the same form as the first. Over a *pizzicato* accompaniment the tricky first theme is given out in alternate phrases by the violas and clarinet in the tonic D minor, the antithesis coming in the first violins. This theme is then developed at some length. The development is of the free melodic sort, the characteristic arpeggio, which is part of the theme, being taken as a point of departure for various melodic formations. A quieter second theme appears in the strings and wind in B-flat major (the melody at first in the first violins, 'celli, and clarinet), and is developed in alternation with a livelier subsidiary (in the strings and wood-wind alternately). After a while figures from the first theme begin to reappear, and

* Mr. Gericke first produced this suite in Boston on April 14, 1888.

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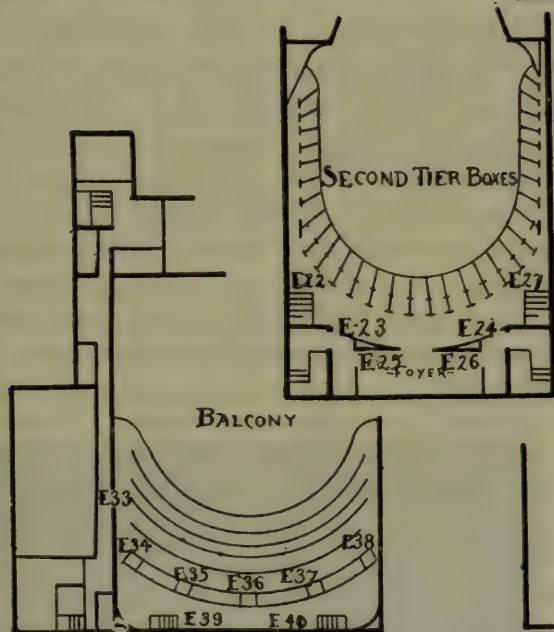
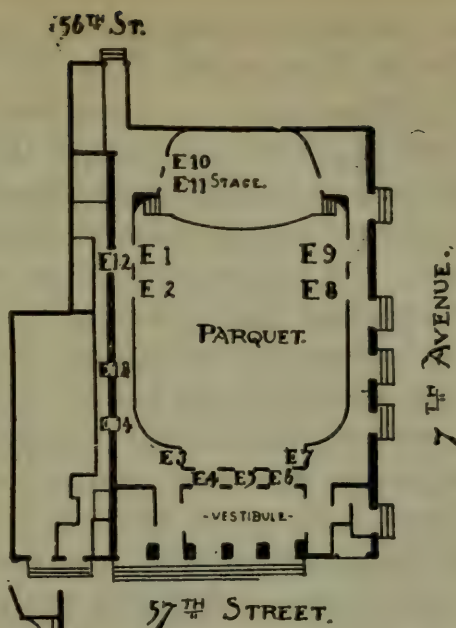
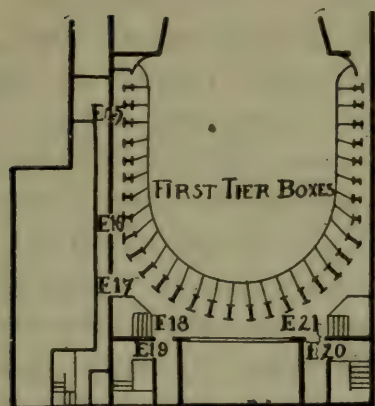
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the remainder of the movement is devoted to new developments on this theme, the second theme making a final appearance just before the close.

The third movement, *Tema con Variazioni: Andante* in A major (2-4 time), is based upon a *cantilena* which vividly recalls a once favourite Russian melody, known throughout Germany as "*Der rothe Sarafan*." * It is an excellent example of Moszkowski's characteristic melodic style, and of a certain chromatic element in his harmony which reminds one rather of Spohr. It is given out by the wood-wind, horns, and strings. The eight variations which follow are of various sorts. The first (*Un poco più mosso*) is essentially contrapuntal, the strings varying the theme alternately with the wood-wind and horns. The second (*Un poco più mosso*) is a bravura variation for the first violins, supported by *pizzicato* chords in the other strings, and a tenor *obbligato* melody in the chalumeau of the clarinet. The third (*Allegro con spirito*) is a brisk, chattering movement, and the fourth (*Allegretto con moto*), a bravura variation for the flute, written in the old salon style, accompanied by the strings. The fifth variation (*Lento maestoso all' ungarese*, alternating with *Allegro fuocosso, poco a poco ancora più animato*, in A minor) is an Hungarian *Lassan* and *Friska*.† The sixth is in the shape of a florid *cantilena* for the violins (*Andante tranquillo* in F major), the harp playing an important part in the accompaniment. The seventh (*Allegro scherzando* in A minor) is for all the strings *pizzicati*, one or two wind instruments coming in now and then with a long, sustained note. The eighth, and last, variation (*Un pochino più lento del tema* in A major) presents the theme itself once more, little varied, but more extendedly developed than at first, and with more elaborate harmonization.

This suite is scored for Glockenspiel, 1 piccolo-flute, 2 flutes (both of which are interchangeable with piccolis), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, triangle, harp, and the usual strings. The score is dedicated to the London Philharmonic Society.

* Thalberg wrote a set of variations on it and Lwoff's *Russian Hymn*, opus 17. Lindsay Sloper also wrote a set of variations on the same two melodies.

† The most familiar example of these two Magyar forms here is Liszt's second Hungarian Rhapsody.

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ENTR'ACTE.

SOME MISUSED TERMS.

Our English musical vocabulary is but a poor one, at best; it is full of confusion—notably to the beginner—and not without inconsistencies. Take, for instance, the names for the different degrees of the scale; if you adopt the German numerical nomenclature,—first degree, second, third, and so on,—you find no inconsistency; but these ordinal numbers are very liable to be confounded with those applied to the various intervals in harmony: 2nd, 3rd, 7th, etc., and this confusion bothers beginners not a little.* But, if you adopt the other nomenclature,—tonic, supertonic, mediant, subdominant, dominant, submediant, leading-note,—you find an inconsistency. The prefix *sub*, in the terms “subdominant” and “submediant,” indicates that these degrees lie as far *below* the tonic as the dominant and mediant respectively lie *above* it;—on the other hand, the prefix *super*, in “supertonic,” is not the exact antithesis of this *sub*; it merely indicates that the supertonic is the next degree above the tonic. This is only one trouble in our terminology, and there are many others.

But, if our English musical vocabulary is confused and inconsistent in itself, it is often rendered doubly so by a too lax and inaccurate use, in common parlance, of terms which have perfectly definite meanings.

*This confusion does not exist in German at all. In that language the regular German ordinals are applied to the several degrees of the scale; but the harmonic intervals are indicated by names derived from Latin ordinals—*Secunde*, *Terz*, *Septime*, etc.—which are in no danger of being confounded with the former.



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Perhaps one of the most frequently abused terms is "modulation." In careless speech its true connotation is often unwarrantably extended, and it is used to designate any change of key. Its true meaning, as given by F.-J. Fétis, is "a passing from one key, or tonality, into another *through the chord of the dominant 7th of the new key, or one of its derivatives.*" A change of key by any other means is not, strictly speaking, a modulation.*

Another much abused term is the "enharmonic change." To explain what an enharmonic change really is, and what it is not, is no particularly simple matter; but I will try. The so-called "enharmonic interval," in modern music, is really no interval at all. As our whole modern system of harmony is based upon the equally tempered scale, C-sharp and D-flat are (theoretically, if not always practically) one and the same sound; they represent the same pitch, and the *interval* between the two is zero. This is what is called the "enharmonic interval." Whether a composer writes C-sharp or D-flat is merely a matter of musical spelling—the difference between "hair" and "hare." And this difference in spelling indicates a corresponding difference in meaning; but of this later on. When a composer has been writing C-sharp, and then suddenly takes it into his head (for purposes of his own) to write D-flat, he is commonly said to make an enharmonic change. To take an often quoted instance, take Chopin's Fantaisie-Impromptu in C-sharp minor, opus 66; the middle part of this composition is written in D-flat major, and, D-flat being the enharmonic of C-sharp, Chopin is said to have made an "enharmonic change." This is the way the term is often used in common parlance; but this is not an accurate use of it. If the term indicated nothing more than a change in spelling, the use of it in this case would be accurate enough; but, speaking with due strictness, it indicates more

* Let not harmonists who are unacquainted with Fétis's system be shocked at this statement, as too sweeping. Fétis does not consider the imperfect triad on the leading-note, nor either of the chords of the 7th on the leading-note in major and minor (chord of the minor 7th with imperfect 5th and minor 3rd, and chord of the diminished 7th) as independent chords, but as direct derivatives from the chord of the dominant 7th.

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than a mere change in spelling; like "hair" and "hare," it indicates a change in spelling *with a corresponding difference of meaning*.

Now, if Chopin's change from C-sharp minor to D-flat major were really an essential change (other than a mere change of mode), it would hold good, no matter to what key the whole composition were transposed — for transposition is nothing more than shifting a whole composition to a higher or lower pitch, taking it in another key. But does anyone imagine that, if this *Fantaisie-Impromptu* were to be transposed, say, to C minor, the middle part would have to be written in the outlandish key of D-double-flat major (in twelve flats, or with a signature of five double-flats and two single-flats)? No one would ever dream of writing it that way; it would be written simply in C major — and the composition would not be in the least affected by it. Chopin's change is really no more than a change in method of writing, there is nothing musically essential in it; if he had written his middle part in C-sharp major, it would have made no intrinsic difference — only it would have been a wee bit harder for the pianist to read, that is all! There is no true enharmonic change here.

Take another example. At one point in the *Benediction of Poniards* in Meyerbeer's *les Huguenots* an E major chord is immediately followed by an A-flat major chord, the connecting link between the two being the G-sharp (3rd) of the first chord, which is the enharmonic of the A-flat (root) of the second. But is there really an enharmonic change here? is it essentially enharmonic harmony? No; because it would have made no difference — save in the matter of ease in reading — if Meyerbeer had written his second chord as a chord of G-sharp major, or else his first chord as a chord of F-flat. The enharmonic change is merely apparent, not essential. Transpose the progression a semitone lower, and you will have the chords of E-flat major and G major quite naturally.

What, then, is a true enharmonic change? Again according to Fétis, it is a change in the "spelling," or notation, of a chord which indicates a tendency to progress in an opposite direction to the naturally expected one. Let us suppose a composition in C major; in the course of it we come upon the chord G, B, D, F on an up-beat. This is the chord of the dominant 7th, and its natural progression, the one the ear naturally expects, is to the tonic chord, C, E, G, C — the F in the first chord falling to the E of the second. But suppose that, instead of going to the tonic C major chord, the composer goes straight to a B minor chord in its second inversion (chord of 6-4 on F-sharp). To indicate this sudden change of tonality in correct notation, the composer must change the F in his dominant 7th chord to E-sharp — which altered "spelling" makes it no longer the dominant 7th chord in C major, but a chord of the augmented 6th and 5th on the submediant of the key of B minor. Here the change from F to its enharmonic E-sharp has an intrinsic musical value; the progression could not possibly have been correctly written without an enharmonic change of some sort. Suppose the composer had left his F as it stood;

well, to write correctly, he would have had to change his G, B, and D to A-double-flat, C-flat, and E-double-flat respectively; and his progression would have been to a chord of C-flat minor — which is the enharmonic of B minor. This would have made no difference to the ear; but the progression could not possibly have been written without an enharmonic change somewhere. Omit it in one note of the chord, and it will appear in all the others! It is merely simpler writing to make it in one than to make it in three. Here we have an example of a true enharmonic change, of true enharmonic harmony; no possible transposition could avoid it, if the notation (or “spelling”) remained correct.*

Whether the now common use of the term “counterpoint,” to indicate any sort of polyphonic writing, is really to be deplored, or not, I will not undertake to determine. No one writes real *counterpoint* today,—except at school, or for the sake of archaic colour,—so there is no great danger of confusion. Still I cannot help remembering Julius Eichberg saying one day: “The now common expression *strict counterpoint* seems to me a tautology, and *free counterpoint*, what logicians call a *contradictio in adjecto*; the idea of strictness is historically included in the very definition, and speaking of *free counterpoint* is like speaking of an unchaste nun!”

SCENA, “GERECHTER GOTT!” AND ARIA, “IN SEINER BLÜTHE,” FROM
“RIENZI” RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first given under the composer’s direction at the Court Opera in Dresden on October 20, 1842. The subject was suggested to Wagner by reading Bulwer’s novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished the libretto in the summer of 1838. He began writing the music almost immediately, and completed the first two acts in Riga and Mittau in the spring of 1839. The remainder of the music of the opera was written in Paris. Wagner, from the first, had intended the work for the Académie de Musique in Paris; when the score was completed, he offered

*Of course some composers, especially in writing for the pianoforte or organ, would not take the trouble to indicate this enharmonic change, and would be content to let the F remain written as F, not as E-sharp. But they would simply “spell wrong,”—as if one should write “hair in the fields” or “hare of the head,”—there would be something essential in the music which was not indicated in their notation.

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it to that institution, but it was refused; he then offered it to the Théâtre de la Renaissance,* but with no better success. In 1841 he sent the score to Dresden, where it was at once accepted by the Court Opera; this acceptance was the cause of his returning to Germany. The music of the opera was modelled on the general lines of French *grand-opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy. But few distinctly Wagnerish traits are to be found in it, though the characteristic Wagner energy shows itself on nearly every page.

The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister. The original text is as follows †:—

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
 Nach Waffen schreit das Volk,—kein Traum ist's mehr!
 O Erde, nimm mich Jammervollen auf!
 Wo giebt's ein Schicksal, das dem meinen gleicht?
 Wer liess mich dir verfallen, finst're Macht?
 Rienzi, Unheilvoller, welch' ein Loos
 Beschworst du auf diess unglücksel'ge Haupt!
 Wohin wend' ich die irren Schritte?
 Wohin diess Schwert, des Ritters Zier?
 Wend' ich's auf dich, Irenens Bruder . . .
 Zieh' ich's auf meines Vaters Haupt? —

(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

Aria.

In seiner Blüthe bleicht mein Leben,
 Dahin ist all' mein Ritterthum;
 Der Thaten Hoffnung ist verloren,
 Mein Haupt krönt nimmer Glück und Ruhm.
 Mit trübem Flor umhüllet sich
 Mein Stern im ersten Jugendglanz;
 Durch düst're Gluthen dringet selbst
 Der schönsten Liebe Strahl in's Herz.—

(*Man hört Signale geben von der Sturmglocke.*)

Wo bin ich? Ha, wo war ich jetzt?—
 Die Glocke—! Gott, es wird zu spät!
 Was nun beginnen!—Ha, nur Ein's!
 Hinaus zum Vater will ich flieh'n;

* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy, but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.

†, The passage in brackets is omitted at this concert.

[Versöhnung glückt vielleicht dem Sohne.
 Er muss mich hören, denn sein' Knie
 Umfassend sterbe willig ich.]
 Auch der Tribun wird milde sein;
 Zum Frieden wandl' ich glüh'nden Hass!
 Du Gnadengott, zu dir fleh' ich,
 Der Lieb' in jeder Brust entflammt:
 Mit Kraft und Segen rüste mich,
 Versöhnung sei mein heilig Amt!

(*Er eilt ab.*)

The English prose of which is:

ADRIANO (*Enters*):

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O' Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother . . . Shall I draw it against my father's head?—

(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)

The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time), and *Allegro* in F minor and B-flat major (2-2 time), followed by *Maestoso* in G major (4-4 time) and *Vivace* in G major (2-2 time). The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat.*

SYMPHONY IN D MINOR CÉSAR FRANCK.

(Born at Liége on Dec. 10, 1822; died in Paris on Nov. 9, 1890.)

This symphony was first produced in Paris on Feb. 17, 1889.

The first movement begins with a slow passage, *Lento* in D minor (4-4

* After the publication of the first edition of the pianoforte score of *Rienzi*, Wagner made many cuts in the work. The opera was originally intended for the Paris Académie de Musique, and its length calculated on the opera-going habits of the Parisian public; when it was first given in Dresden, it was found far too long for a German opera-evening, and was given in two parts, the first and second acts on one evening, and the third, fourth, and fifth on the next. Wagner's subsequent cuts reduced it to a normal opera-evening's length. Some of these cuts affect this aria; the most important of them is the omission of the closing *Vivace* movement.

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time), which is not so much a free introduction as an integral factor of the form of the movement. It begins with the characteristic figure (thesis) of the first theme of the movement, given out softly in the violas and basses, and developed freely in gradual climax. It is followed by an *Allegro non troppo* in D minor (2-2 time), in which the theme is given out *fortissimo* by all the strings in octaves, and developed with a new antithesis. It is noticeable that, whenever this theme comes in in slow tempo, it has a different antithesis from when it comes in in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the "*Muss es sein?* (Must it be?)" theme in Beethoven's last quartet, in F major. The development of this *Allegro* passage is brief. It is followed by a return of the opening slow passage, now in F minor, which in turn leads to a resumption of the *Allegro non troppo*, now also in F minor, but soon getting back to D minor. The development is almost precisely as before, and leads directly over to the entrance of the second theme, in the strings, in the relative F major. This theme is developed at some length, with a good deal of contrapuntal imitation between the upper voice and the bass, leading at last to a *fortissimo* subsidiary in the same key. This subsidiary is of the nature of passage-work; some diminishing developments on figures from the first theme and the subsidiary lead over to the free fantasia, or working-out. This is long and elaborate. The beginning of the third part of the movement is marked by a return of the first theme in the tonic, *Lento* (4-4 time) as at first, but now *fortissimo* and in close imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. It is this return of the *Lento* at the beginning of the third part of the movement, taken together with its appearing twice in the first part, that leads me to call it an integral factor of the form of the movement, and not an ordinary slow introduction. It is followed, as in the first part, by the *Allegro* version of the first theme, now in E-flat minor, and the remaining development of the third part is a tolerably exact copy of that in the first, save

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that the *Lento* does not return again. A short coda brings the movement to a close, the last nine measures being a return of the *Lento* in a new version, the characteristic figure appearing in G minor, in imitation between the upper voice and the bass, as part of the closing plagal cadence to the tonic chord of D major.

The plan of the second movement, *Allegretto* in B-flat minor (3-4 time), is exceedingly elaborate. It begins with a little preluding *ritornello* in the harp and strings *pizzicati*, over which accompaniment the English-horn sings the first theme, the violas soon entering with a counter-theme. The development goes on in other wind instruments, the 'celli at last taking up the counter-theme. Then comes a second theme in B-flat major, worked up by the first violins, over waving arpeggio figures in the second violins and violas, and a very gracefully flowing bass, the colouring being gradually enriched by fuller and fuller scoring. Some transitional passages on the first theme lead to a variation of the same in the relative G minor; a variation in which there is a great deal of elaborate contrapuntal figuration and canonic imitation on an accompanying figure (in the first and second violins) and only sporadic appearances of figures from the theme itself — one of those variations in which the theme is perpetually hinted at, rather than fully revealed. With a change to E-flat major comes a third theme, unless it be recognized as a new melodic variation on the first, in a new rhythm, in the clarinet, which is worked up at some length with varying instrumentation, leading to a return of the G minor variation. Some free developments follow, leading at last to a return of the second theme in a new version in G minor and B-flat major, as coda.

The third movement, *Allegro non troppo* in D major (2-2 time), is elaborately worked out, in a form approximating that of the rondo. It is based upon three principal themes; the first of which is a flowing passage, given out almost immediately by the 'celli and bassoons, and worked up at great length by fuller and fuller orchestra. The second is nothing less than the first theme of the preceding movement, and the third, the subsidiary of the first movement. Other motives of minor importance, generally developed from figures previously heard in the course of the symphony, make their occasional appearance. The working-out is of the most elaborate description.

This symphony is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps, and the usual strings. The score is dedicated to Henri Duparc.

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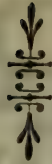
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I. The Sea and Sindbad's Ship:

Largo e maestoso (E minor) - - - 2-2, 4-4

Allegro non troppo (E major) - - - 6-4

II. The Story of the Calender-Prince: Andantino (B minor) 3-8

III. The Story of the Young Prince and the Young Princess:

Andantino quasi Allegretto (G major) - - - 6-8

IV. Festival at Bagdad; the Sinking of Sindbad's Ship:

Allegro molto e frenetico (E minor) - - - 6-8

Vivo (E minor) - - - 2-8, (6-16, 3-8)

Allegro (C major, E major) - - - 6-4

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(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

Beethoven wrote the overture and incidental music to Goethe's *Egmont* in 1809. It was his second work for the stage, written between the second and third versions of his opera, *Leonore (Fidelio)*, and was first performed on May 24, 1809. Besides the overture, the music consists of two soprano songs, four *entr'actes*, a short orchestral number indicating Clärchen's death, a melodrama, and a Finale, "*Siegessymphonie*," which is identical with the coda of the overture. The two songs, "*Die Trommel gerühret*," and "*Freudvoll und leidvoll*," are in the part of Clärchen. The overture was probably written last.

The overture has a short slow introduction, *Sostenuto ma non troppo* in F minor (3-2 time), beginning with a long-held *forte* and diminished F in the full orchestra (minus the timpani), which is followed by the announcement of a strong, stern theme in sarabande rhythm by all the strings in full harmony. This is responded to by imitations on a soft, sighing figure by the oboe, clarinet, bassoon, and strings, leading to another *fortissimo* F in the

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full orchestra, followed by a resounding repetition of the first two measures of the sarabande theme. Then come some more imitations on the sighing figure in the wood-wind, followed by a new figure, given out and repeated in *pianissimo* by the first violins (doubled by various wooden wind instruments) over a closed *tremolo* in the second violins and violas, soft chords in the bassoons and brass, and a continuation of the sarabande rhythm in the basses.

The main body of the overture, *Allegro* in F minor (3-4 time), begins with a more rapid continuation of the last figure of the first violins in the introduction by the first violins and 'celli,— a *crescendo* of four measures,— after which the first theme sets in in the strings, each phrase of it being a descending arpeggio in the 'celli, closing with a rising sigh in the first violins; the antithesis of this theme begins with a sort of sigh in the wood-wind, then in the strings, and then develops into passage-work in a livelier rhythm, which goes on *crescendo* until the whole orchestra precipitates itself in *fortissimo* upon a repetition of the first theme, the melody now being in the violins in octaves, with a new and more fiery antithesis, leading to a short subsidiary passage which wavers between the keys of A-flat and E-flat

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major. Then comes the second theme: the thesis is a new version of the first two measures of the sarabande theme of the introduction, given out *fortissimo* by the strings in A-flat major, the antithesis a waving triplet in the wood-wind. This theme is followed by a second subsidiary passage, beginning with a melodious phrase in ascending thirds in the wood-wind, and then developing into more and more brilliant passage-work, leading at last to the third theme, in A-flat major, a series of closer and closer imitations on the initial figure of the first theme in the wood-wind, interrupted at every eighth measure by two crashing chords in the full orchestra. This is followed by a reminiscence of the first theme (in C minor) in the basses and some more repetitions of the introductory figure of the violins, leading immediately to the third part of the overture,—there is no middle part, or free fantasia.

This third part is a tolerably exact repetition of the first, save that the second theme comes now in D-flat major, up to the place where the third theme should enter; but here it leaves the plan of the first part: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the second theme, answered softly by the strings with the sighing figure

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of the second subsidiary. Then come some soft, solemn sustained harmonies in the clarinets, bassoons, and oboe, leading to the coda. The coda, *Allegro con brio* in F major (4-4 time), begins *pianissimo* with an oft-repeated little rising turn in the first violins, against sustained harmonies in the wood-wind and horns, a *tremolo* in the second violins and violas, and an organ-point on the dominant in the basses and kettle-drums. This short and brilliant climax leads to a characteristically Beethovenish explosion of the full orchestra on a sort of fanfare figure which is carried through with the utmost brilliancy and verve, debouching into a strenuous figure in the violas, 'celli, and bassoons (each strong accent being still further emphasized by the horns), which seems at first as if it were to be the subject of a *fugato*, especially as the violins soon pit a brilliant contrapuntal counter-figure against it. But the *fugato* does not come; the development is purely homophonic, and rises to a stupendous closing climax. The shrill piping of the piccolo-flute, against the fanfare of the bassoons and brass, and between the loud crashes of the full orchestra, in the last five measures is particularly famous.


This overture is scored for 2 flutes (the second of which is interchangeable with piccolo in the coda), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

“SCHEHERAZADE,” SYMPHONIC SUITE AFTER “THE ARABIAN NIGHTS,”
OPUS 35 . . . NICOLAI ANDREYEVITCH RIMSKY-KORSAKOFF.

(Born at Tikhvin, Russia, on May 9 (21), 1844; still living in St. Petersburg.)

On the fly-leaf of the orchestral score of this suite the following “Program” is printed in Russian and French.

“The Sultan Schahriar, persuaded of the falseness and faithlessness of



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women, had sworn to put every one of his wives to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories she told him during 1001 nights. Nettled by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up his bloody plan entirely.

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I. The sea and Sindbad's ship.

II. The story of the Calender-Prince.

III. The young Prince and the young Princess.

IV. Festival at Bagdad. The sea. The ship goes to pieces against a rock surmounted by a bronze warrior. Conclusion."

As in Berlioz's *Fantastic* symphony, so also here in this suite of Rimsky-Korsakoff's is there one theme which keeps appearing in all four of the movements. This theme, or *Leitmotiv*, is given for the most part to a solo violin, but appears at times also in one or another of the wooden wind instruments; it is a florid melodic phrase, in Oriental triplets, generally ending in a free cadenza of some sort; it represents Scheherazade herself, that is, the Narrator.

The first movement opens, *Largo e maestoso* in E minor (2-2 time), with the stately announcement in *fortissimo* unison and octaves of a theme which we shall soon meet again in another shape. Sustained chords in the wind instruments lead to a recitative-like announcement of the SCHEHERAZADE-motive, *Lento* (4-4 time), by a solo violin against swept chords on the harp. This leads immediately to the main body of the movement, *Allegro non troppo* in E major (6-4 time), beginning with a combination of the theme

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given out in unison at the beginning of the movement — SEA-motive — and a rising and falling arpeggio figure — WAVE-motive ; — these two are worked up together in gradual climax by fuller and fuller orchestra until a modulation to C major brings in the graceful SHIP-motive — first in a solo flute, then in the oboe, lastly in the clarinet, a reminiscence of the SEA-motive coming between the phrases in the horn, and a solo 'cello persisting on the WAVE-motive as an accompaniment. This WAVE-motive, in one form or another, persists almost throughout the movement. Soon the SCHEHERAZADE-motive returns in a solo violin. The remainder of the movement is taken up with the free alternate and simultaneous development and working-out of these four motives. The form is perfectly free.

The second movement, "The Story of the Calender-Prince," opens with a recitative-like passage, *Lento* in B minor (4-4 time), in which a solo violin, accompanied by the harp, gives out the SCHEHERAZADE-motive, this time

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closing with a new cadenza in double-stopping. Then the time and tempo change to *Andantino* (3-8), and a bassoon solo begins the narrative over an accompaniment in long-sustained harmonies on four double-basses. This scherzo-like theme is developed freely at considerable length and with many changes of instrumentation, up to some recitative-like interruptions which seem to hint at a new theme. At last it comes, in the trombones, answered by the trumpets: a brilliant, march-like theme, *Tempo giusto*, *Allegro molto* (2-4 time), elaborately worked up with very varied orchestration, and interrupted at times by curious episodes in which all the strings repeat the same chord over and over again in rapid succession — very like the responses of a congregation in church — as an accompaniment to the SCHEHERAZADE-motive, now in the clarinet, now in the bassoon, the last interruption leading to a return of the Calender's narrative, *Con moto* (3-8 time), which is tricksily developed — with a few interruptions from the SCHEHERAZADE-motive — up to the close of the movement, the whole ending as with an outburst of uncontrollable laughter.

The third movement, "Story of the Young Prince and the Young Princess," *Andantino quasi allegretto* in G major (6-8 time), is in a plain

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romanza form, and consists in a simple, if extended, development of two themes — both of them very much alike, by the way — of naïf, folk-song character. Now and then the tale is interrupted by the SCHEHERAZADE-motive. One of the peculiarities of the movement is the constant recurrence, between the phrases of the song-like melody, of rapidly rising and falling scale-passages — generally in the clarinet, but at times also in the flute or first violins. From the entrance of the second theme, *Pochissimo più mosso* in B-flat major and G minor (6-8 time), the instrumentation is enlivened by the most piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while the 'celli, and later the bassoon, pit a more sentimental counter-phrase against the tripping tune.

The fourth movement opens, *Allegro molto* in E minor (6-8 time), with a reminiscence of the SEA-motive of the first movement, given out in strong unisons and octaves. Then follows the recitative-like SCHEHERAZADE-motive in the solo violin, leading to an *Allegro molto e frenetico* in E minor (6-8 time), in which begins a musical picture of a grand fête in Bagdad; it is based on a version of the SEA-motive, and is soon interrupted by

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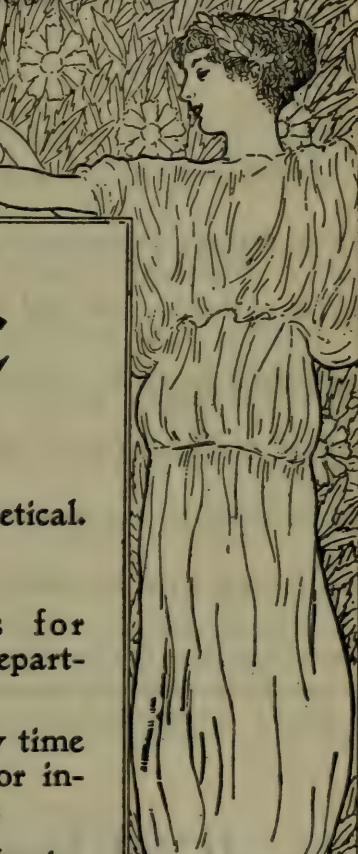
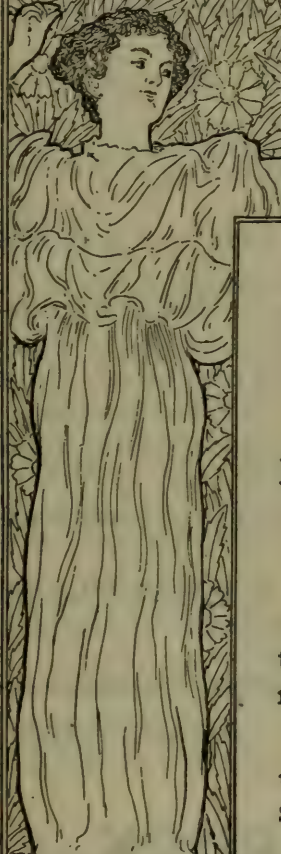
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ment, after which the movement ends quietly with some tranquil closing developments on the SEA-, WAVE-, and SCHEHERAZADE-motives.*

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, snare-drum, cymbals, bass-drum, tam-tam, harp, and the usual strings. The score is dedicated to Vladimir Stasoff.

ENTR'ACTE.

A MUSICAL EDUCATION.

Some years ago, I was struck with the following sentence, in a memoir of a certain prominent personage in this country: "He was a devoted lover of music, and had a thorough musical education." Being somewhat surprised at this possession of a "thorough musical education" by one whose main activity in life lay in another direction, I took a little trouble to investigate the matter; I found out that what the writer really meant amounted to this: the subject of the memoir had long been an ardent

* This analysis is partly taken from one by Friedrich Brandes in the Program-book for the first symphony concert of the Royal Orchestra in Dresden on October 9, 1896.

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concert- and opera-goer, could pick out easy pianoforte music with tolerable accuracy on the key-board, and was able to hold his own in the chorus of the Handel and Haydn Society. I must own that such "thoroughness" as this seemed to me not untinged with dilettantism. I was reminded of what I once heard reported of August Haupt, the Berlin organist, saying of the young American music-students who had come under his notice: "*Talent haben sie oft, aber, im Durchschnitt, keine Gründlichkeit*" (They often have talent, but, on the average, no thoroughness.)* Which shows, among other things, that there may be two quite different standards of thoroughness. I have known people who thought that six years, or so, of music lessons must mean a thorough musical education.

As a rule no one but a professional, in any country, has really a thorough musical education; only the professional has time for it. You often meet with outsiders who have highly cultivated musical perceptions; now and then, with one who has studied harmony to a certain extent. But anything approaching to thoroughness is exceedingly rare in the unprofessional music-lover. No doubt, some such music-lovers have got a certain

* This was in 1858.

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reputation for musical learning; Robert Browning, for instance, was generally supposed to know no end about music. Something he surely did know about it; his account of the fugue, in "Master Hughes of Saxe-Gotha," shows that he knew how to listen to a fugue intelligently; but when, in "A Toccata at Galuppi's," he speaks of "sixths diminished, sigh on sigh," he makes a display of rather questionable musical erudition. Not that there is no such thing as a diminished 6th,—for there is, though it is a comparative rarity, and composers seldom take the trouble to write it as such,—but that there is no probability of either Baldassare Galuppi (1706–1785) or any of the frequenters of his house ever having written or heard one. The diminished 6th belongs properly to modern chromatics.* And what better proof of lack of thoroughness in musical education can there be than a misuse of terms?

After all, it may be said, and speciously enough, that the amateur does not need a thorough musical education. No education is of any real use to a man until it has been more or less completely digested and assimilated, until acquired knowledge has brought with it increased and more

*I have even heard it argued that the diminished 6th—enharmonic of the perfect 5th—had no real existence; but I think it can be proved from passages in modern music that natural and logical chromatic voice-leading can bring it about. I admit that I have never seen the interval mentioned in a treatise on harmony. In general, the theory of "equivocal chords" still leaves much to be desired in point of completeness

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accurate perceptive power, and learning has been turned into culture. Music being, at best, a side issue with the amateur,—it being presupposable that his mental activity runs mainly in other channels,—he has neither the time nor energy to digest and assimilate more than a certain amount of musical learning; to assimilate a really thorough musical education is the work of a life-time. Unassimilated learning almost always shows itself in the form of pedantry; and, if beneath the lowest deep in the abyss of pedantry a lower still is discoverable, the dilettante is the man of all others to discover it. Of all pedantry amateur pedantry is the most to be avoided by the judicious. Although I feel sure that music-lovers in general know decidedly less about music than they ought to, it seems to me none the less wise for the musical outsider not to acquire more musical learning than he can carry and turn to account. There is such a thing as over-doing the business. Mere knowledge is not power; it is only assimilated knowledge that is really powerful.

When we come to the professional musician, however, we can certainly say that no limit can rightly be set to the thoroughness of the musical education he needs. Of course capacities differ; but it may be said that, in this matter, the true measure of a man's capacity is the amount of knowledge that he is able to digest, assimilate, and turn to practical account.

There is often much discussion as to where and how a young student, who means to make music his profession, can best get his education—whether at home or abroad, under this or that master, at this or that conservatory, by this or that method? Excepting as far as the “at home or abroad” item is concerned, such discussion is, for the most part, futile. Especially futile is most of the talk we hear about “methods.” It may be

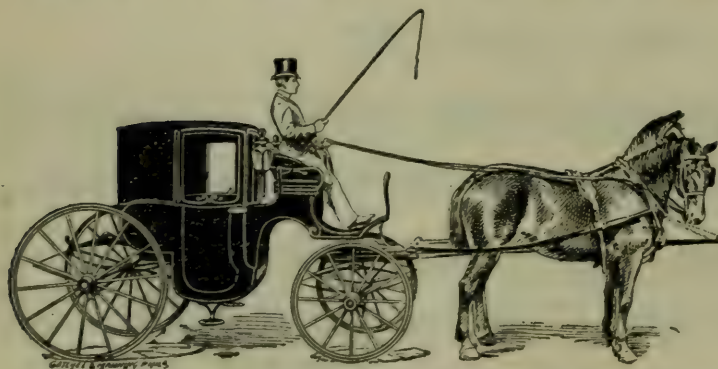
set up as a general rule that all "special methods" of musical instruction are, at bottom, calculated to combat and, if possible, to cure some particular congenital weakness in the pupil; they are all, so to speak, for the benefit of the sick, not for the whole and healthy. The tonic sol-fa method, for instance, is for those whose sense of relative pitch is congenitally weak. Such and such a method of pianoforte technique is to cure some muscular irregularity in the hand or wrist. Special methods of instruction are almost without exception intrinsically therapeutic, not normally educational; their efficacy is to cancel some natural handicap under which the pupil labours; the normal pupil does not need them. It might almost be said that the very fact of a pupil's needing any one of them points to his being out of place in the profession. He begins at a disadvantage.

The question of master or educational establishment is, upon the whole, not of very much importance. There are excellent music schools in most large cities nowadays, run by excellent teachers. A sound young student might almost put their names into a hat, shake them up, and draw out at random without much danger of going wrong. After all, what the student gets at a conservatory, or from a master, is, it is true, indispensable,

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but only the beginning of his musical education; he must get his real education himself, and, for the most part, for himself. He must work out his own artistic salvation. No doubt there is something in a teacher's not going entirely by routine, and adapting his teaching to the particular pupil he has in hand. But there is less in it than some people suppose. Upon the whole, one may say this: there is only one way of teaching music — or any other form of art — effectively, and this is to treat every pupil as if he were a great genius. This sounds sweeping, but I hold it to be, in the main, true.

I once asked an expert how to "treat" a bottle of old Madeira. He said: "Draw the cork carefully twenty-four hours before drinking; decant the wine into a wide-mouthed vessel, and let it stand in a room at a moderate temperature, with a folded napkin over the mouth of the vessel, to keep out dust. Fine old Madeira wants to *breathe* for twenty-four hours, to come to its full flavour." I asked if some wine might not turn flat after that treatment. The answer was: "Yes, that is quite possible; but, if Madeira turns flat after twenty-four hours' exposure of that sort, there is not much in it any way, it is not worth talking about!"

The application of this parable is plain. Treat every professional music-student as if he were a genius; that is, teach him in the way that he



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can get the most out of your instruction for himself. Genius implies an inborn capacity for acquisition and assimilation ; it wants to be led, not pushed nor driven. Upon the whole, the less you *teach* it, the better ; its instinct is to learn, and all your experience as a teacher can do is to enable you so to direct this instinct that it shall learn in the right way. All, and the best, a teacher can do for a genius is to let his own experience supplement his pupil's inexperience. And, if some pupil should come out "flat" after the teaching, that only proves that he has not genius enough to stand the process, and is not worth talking about any way. He does not belong *dans cette galère*.

The chief object of music-teaching — as of all teaching — is to teach the pupil how to learn, to give him the power of turning his own experience to the best educational account. What is too generally called a musical education is but the beginning of an education. What masters have "taught" has never once carried a student through his career, nor even well into his career. There is not a great singer nor player in the whole list who has not more or less modified the results of his master's teaching, after he has come face to face with the public and begun the real work of his life. There has not been a great composer who did not throw most of his schooling overboard, after he had stopped writing



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exercises and begun really to compose. The musical education which is really worthy the name is got from actual contact with the musical world, not from schools nor school-teachers. The teacher but puts you into the way; you must walk that way by yourself.

To be sure, I have known more than one artist who has gone to rack and ruin for want of good guidance, for being left to himself. But the only real trouble was that he was left too himself *too early*, before he had really assimilated the fundamental principles of his art, before he had acquired due stability of artistic character. Too early? — well, not always. There are some persons of indubitable musical ability, even talent, who have it not in them ever to stand securely on their own feet, who never fairly emerge from the state of pupillage; they never get beyond the need of direction and coaching. All that can be said of such is that they are not artists, and were never born to be artists; they are merely clever spokesmen for their teachers and coaches. They will never do anything original; their work has no enduring value.

As for the question “At home, or abroad?” this is, as it seems to me, of considerable importance. It is, in the main, a question of musical atmosphere. This matter of “musical atmosphere” has been considerably misunderstood. People take a city in which the facilities for hearing

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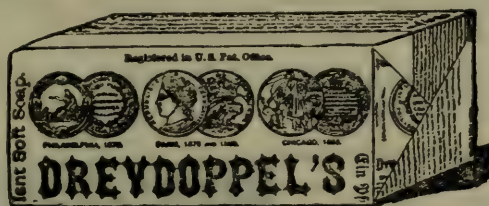
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good music, well given, are conspicuous, where there are good teachers in plenty, and call that a musical atmosphere; but all this does not constitute, by itself, what is — or should be — meant by a musical atmosphere, in the educational sense in which I am now using the term. Where the young student will find the most musical atmosphere, of the sort he needs, is where musicians of his own age most do congregate. This is the important point.

Remember that it is not what the student is taught, but what he gets out of his teaching that is important to him. Now, take a young student of real talent, or genius, one who is really “worth while,” at some music-schools we know of. He is by nature head and shoulders taller (artistically speaking) than his companions, most of whom are amateurs, with the intent to be nothing but amateurs, with a sprinkling of dull professional drudges who have no just hope of ever rising high in their profession. The only fruitful relation our talented student can enjoy is that of pupil to teacher — not the most fruitful in the world. Let alone his having no active competition with anyone, to keep his ambition aglow, he is deprived of that attrition with men of his own kind which is well-nigh indispensable to his getting the best out of his teaching. Hardly a man alive can get all the good out of any teaching by himself; put him in a crowd of his

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peers, who are in the same condition as himself, and he can compare notes, supplement what he has failed to get with what they have got, and assimilate his teaching with double quickness and sureness. Take a crowd of young students, of about equal age, talent, and standing, and all their talents keep each other warm; there is not only emulation and competition, but an atmosphere of musical assimilation, endeavour, and achievement, to the influence of which none of the crowd can possibly be unamenable. This is the sort of musical atmosphere which is quickening and fruitful; the sort which the music-student of genuine talent, or genius, most needs. In such an atmosphere the student can, not only make the best of his preparatory "education," but make it the firmest basis for that more real musical education which is to come after he has left school.

SOME MISUSED TERMS.

Our English musical vocabulary is but a poor one, at best; it is full of confusion — notably to the beginner — and not without inconsistencies. Take, for instance, the names for the different degrees of the scale; if you

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adopt the German numerical nomenclature,—first degree, second, third, and so on,—you find no inconsistency; but these ordinal numbers are very liable to be confounded with those applied to the various intervals in harmony: 2nd, 3rd, 7th, etc., and this confusion bothers beginners not a little.* But, if you adopt the other nomenclature,—tonic, supertonic, mediant, subdominant, dominant, submediant, leading-note,—you find an inconsistency. The prefix *sub*, in the terms “subdominant” and “submediant,” indicates that these degrees lie as far *below* the tonic as the dominant and mediant respectively lie *above* it; on the other hand, the prefix *super*, in “supertonic,” is not the exact antithesis of this *sub*; it merely indicates that the supertonic is the next degree above the tonic. This is only one trouble in our terminology, and there are many others.

But, if our English musical vocabulary is confused and inconsistent in itself, it is often rendered doubly so by a too lax and inaccurate use, in common parlance, of terms which have perfectly definite meanings.

Perhaps one of the most frequently abused terms is “modulation.” In careless speech its true connotation is often unwarrantably extended, and it is used to designate any change of key. Its true meaning, as given by

*This confusion does not exist in German at all. In that language the regular German ordinals are applied to the several degrees of the scale; but the harmonic intervals are indicated by names derived from Latin ordinals—*Secunde, Terz, Septime*, etc.—which are in no danger of being confounded with the former.

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F.-J. Fétis, is "a passing from one key, or tonality, into another *through the chord of the dominant 7th of the new key, or one of its derivatives.*" A change of key by any other means is not, strictly speaking, a modulation.*

Another much abused term is the "enharmonic change." To explain what an enharmonic change really is, and what it is not, is no particularly simple matter; but I will try. The so-called "enharmonic interval," in modern music, is really no interval at all. As our whole modern system of harmony is based upon the equally tempered scale, C-sharp and D-flat are (theoretically, if not always practically) one and the same sound; they represent the same pitch, and the *interval* between the two is zero. This is what is called the "enharmonic interval." Whether a composer writes C-sharp or D-flat is merely a matter of musical spelling—the difference between "hair" and "hare." And this difference in spelling indicates a corresponding difference in meaning; but of this later on. When a composer has been writing C-sharp, and then suddenly takes it into his head (for purposes of his own) to write D-flat, he is commonly said to make an enharmonic change. To take an often quoted instance, take Chopin's Fantaisie-Impromptu in C-sharp minor, opus 66; the

* Let not harmonists who are unacquainted with Fétis's system be shocked at this statement, as too sweeping. Fétis does not consider the imperfect triad on the leading-note, nor either of the chords of the 7th on the leading-note in major and minor (chord of the minor 7th with imperfect 5th and minor 3rd, and chord of the diminished 7th) as independent chords, but as direct derivatives from the chord of the dominant 7th.

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middle part of this composition is written in D-flat major, and, D-flat being the enharmonic of C-sharp, Chopin is said to have made an "enharmonic change." This is the way the term is often used in common parlance; but this is not an accurate use of it. If the term indicated nothing more than a change in spelling, the use of it in this case would be accurate enough; but, speaking with due strictness, it indicates more than a mere change in spelling; like "hair" and "hare," it indicates a change in spelling *with a corresponding difference of meaning*.

Now, if Chopin's change from C-sharp minor to D-flat major were really an essential change (other than a mere change of mode), it would hold good, no matter to what key the whole composition were transposed—for transposition is nothing more than shifting a whole composition to a higher or lower pitch, taking it in another key. But does anyone imagine that, if this *Fantaisie-Impromptu* were to be transposed, say, to C minor, the middle part would have to be written in the outlandish key of D-double-flat major (in twelve flats, or with a signature of five double-flats and two single-flats)? No one would ever dream of writing it that way; it would be written simply in C major—and the composition would not be in the least affected by it. Chopin's change is really no more than a change in method of writing, there is nothing musically essential in it; if he had written his middle part in C-sharp major, it would have made no intrinsic difference—only it would have been a wee bit harder for the pianist to read, that is all! There is no true enharmonic change here.

Take another example. At one point in the *Benediction of Poniards* in Meyerbeer's *les Huguenots* an E major chord is immediately followed by an A-flat major chord, the connecting link between the two being the G-sharp (3rd) of the first chord, which is the enharmonic of the A-flat (root) of the second. But is there really an enharmonic change here? is it essentially enharmonic harmony? No; because it would have made no difference—save in the matter of ease in reading—if Meyerbeer had written his

second chord as a chord of G-sharp major, or else his first chord as a chord of F-flat. The enharmonic change is merely apparent, not essential. Transpose the progression a semitone lower, and you will have the chords of E-flat major and G major quite naturally.

What, then, is a true enharmonic change? Again according to Fétis, it is a change in the "spelling," or notation, of a chord which indicates a tendency to progress in an opposite direction to the naturally expected one. Let us suppose a composition in C major; in the course of it we come upon the chord G, B, D, F on an up-beat. This is the chord of the dominant 7th, and its natural progression, the one the ear naturally expects, is to the tonic chord, C, E, G, C — the F in the first chord falling to the E of the second. But suppose that, instead of going to the tonic C major chord, the composer goes straight to a B minor chord in its second inversion (chord of 6-4 on F-sharp). To indicate this sudden change of tonality in correct notation, the composer must change the F in his dominant 7th chord to E-sharp — which altered "spelling" makes it no longer the dominant 7th chord in C major, but a chord of the augmented 6th and 5th on the submediant of the key of B minor. Here the change from F to its enharmonic E-sharp has an intrinsic musical value; the progres-

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sion could not possibly have been correctly written without an enharmonic change of some sort. Suppose the composer had left his F as it stood; well, to write correctly, he would have had to change his G, B, and D to A-double-flat, C-flat, and E-double-flat respectively; and his progression would have been to a chord of C-flat minor — which is the enharmonic of B minor. This would have made no difference to the ear; but the progression could not possibly have been written without an enharmonic change somewhere. Omit it in one note of the chord, and it will appear in all the others! It is merely simpler writing to make it in one than to make it in three. Here we have an example of a true enharmonic change, of true enharmonic harmony; no possible transposition could avoid it, if the notation (or “spelling”) remained correct.*

Whether the now common use of the term “counterpoint,” to indicate any sort of polyphonic writing, is really to be deplored, or not, I will not undertake to determine. No one writes real *counterpoint* today,— except at school, or for the sake of archaic colour,— so there is no great danger of confusion. Still I cannot help remembering Julius Eichberg saying one

*Of course some composers, especially in writing for the pianoforte or organ, would not take the trouble to indicate this enharmonic change, and would be content to let the F remain written as F, not as E-sharp. But they would simply “spell wrong,”— as if one should write “hair in the fields” or “hare of the head,”— there would be something essential in the music which was not indicated in their notation.

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day: "The now common expression *strict counterpoint* seems to me a tautology, and *free counterpoint*, what logicians call a *contradictio in adjecto*; the idea of strictness is historically included in the very definition, and speaking of *free counterpoint* is like speaking of an unchaste nun!"

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II. *Allegretto* in F major (2-4 time); after some brief preluding, beginning in D minor, and leading over to F major, the dainty little principal theme is given out by two oboes in 3rds, over a *pizzicato* accompaniment in the strings. This theme is worked up by various combinations of instruments of the wood-wind group over a *pizzicato* accompaniment. A hushed subsidiary follows in the relative D minor, working up in *crescendo* to the entrance of a buoyant second theme, *fortissimo* in D major. The D minor subsidiary then returns, and a final return of the first theme closes the movement.

VI. *Vivace* in D major (2-4 time); a first theme in D major begins *piano*, and works up more and more strongly up to the entrance of a broader second theme in D minor. The whole movement consists of the alternation of these two themes.

These dances are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added 1 piccolo-flute and triangle, in No. 1; triangle, bass-drum, and cymbals, in No. 2; and 3 trombones in No. 3. The scores bear no dedication.



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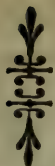
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THIRD CONCERT, SATURDAY EVENING, JANUARY 20, AT 8.15.

PROGRAMME.

Rubin Goldmark - - - - - Overture, "Hiawatha"
(MS. First time.)

Eduard Schutt - Concerto for Pianoforte, No. 2, in F minor, Op. 47

- | | | | | | |
|---------------------------------------|---|---|---|---|-----|
| I. Allegro risoluto (F minor) | - | - | - | - | 3-4 |
| II. Andante tranquillo (D-flat major) | - | - | - | - | 4-4 |
| III. Allegro vivace (F major) | - | - | - | - | 6-8 |

Richard Wagner - - - - - Siegfried Idyl

Ludwig van Beethoven - Symphony No. 2, in D major, Op. 36

- | | | | | | |
|---------------------------------|---|---|---|---|-----|
| I. Adagio (D major) | - | - | - | - | 3-4 |
| Allegro con brio (D major) | - | - | - | - | 4-4 |
| II. Larghetto (A major) | - | - | - | - | 3-8 |
| III. Scherzo: Allegro (D major) | - | - | - | - | 3-4 |
| Trio (D major) | - | - | - | - | 3-4 |
| IV. Allegro molto (D major) | - | - | - | - | 2-2 |

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RUBIN GOLDMARK, a nephew of Karl Goldmark, was born in New York on August 15, 1872. He received his education at the College of the City of New York, which he left at the age of seventeen. While in college he studied music under Mr. Alfred von Livonius. Two years were passed in Vienna in studying the pianoforte with Anton Door, and theory and composition with the Fuchs brothers. On returning to America, Goldmark studied the pianoforte with Joseffy and composition with Dvořák. In 1894, on account of his health, he went to Colorado Springs, where he is at present the director of the Conservatory of Music. Among other compositions are a trio for pianoforte, violin, and 'cello, a sonata for pianoforte and violin, a romanza for 'cello, and a theme and variations for orchestra, played by the late Anton Seidl.

OVERTURE TO "HIAWATHA" (MS.) RUBIN GOLDMARK.
(Born in New York on Aug. 15, 1872; still living.)

This overture was composed in 1896, while Goldmark was in the Rocky Mountain region. The title "Hiawatha" indicates only the poetic source and suggestiveness of the subject, with no attempt to employ Indian folk-music.

It begins with a slow introduction, *Adagio* in E major (4-4 time), in which a figure is worked out at considerable length in contrapuntal imitation, being pitted at times against a more *cantabile* theme in the violins and 'celli. An *accelerando* passage on fragments of the theme of the coming *Allegro* movement leads over to the main body of the work.

This, *Allegro con fuoco* in E major (3-4 time), opens at once with its

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first theme, which is developed at some length, debouching at last into a subsidiary passage, *forte e diminuendo* in the full orchestra, with a thematic figure in the four horns. The second theme enters in the clarinet, in G major, and is then taken up by the violins, to be followed by a broader second subsidiary in the dominant, B major, at first in the 'celli and clarinet, then in the full orchestra, fragments of the first theme appearing as a counter-figure against it in the bass. This ends the first part.

The free fantasia is quite long, if not particularly elaborate in treatment. The third part begins regularly with the re-entrance of the first theme in the tonic, but its development is somewhat curtailed from that of the first part, except that the development of the second theme and its subsidiary is more extended. There is a long coda, *Andante maestoso* in E major (4-4 time), based upon a development in *crescendo* climax of a new version of the first theme, closing with a gradual *diminuendo* and double-*pianissimo* of the full orchestra.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harp, and the usual strings. The score, which is still in MS., bears no dedication.

EDUARD SCHÜTT was born in St. Petersburg on October 22, 1856, and is still living. He comes of German, not of Russian, stock. His parents intended him to follow a mercantile career; but he soon gave this up for music, entering the St. Petersburg Conservatory, where he studied under Petersen and Stein. In 1876 he graduated with honors. He almost immediately entered the Conservatorium at Leipzig; here he staid until

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1878, when he passed the final examination. He soon went to Vienna, where he has continued living ever since in close intimacy with Leschetitzky. He was at one time conductor of the Akademische Wagner-Verein. In 1882 he played his first pianoforte concerto, in G minor, opus 7, with great applause in St. Petersburg. He has published a serenade for strings, opus 6; variations for two pianofortes, opus 9; songs, etc.

CONCERTO FOR PIANOFORTE, No. 2, IN F MINOR, OPUS 47.

EDUARD SCHÜTT.

(Born in St. Petersburg on Oct. 22, 1856; still living.)

This concerto was played for the first time by the composer in Vienna, Hans Richter conducting the orchestra, in the season of 1895-96. It was first played in this city by Mr. George W. Proctor, with the Symphony Orchestra, on January 2, 1897.

The first movement, *Allegro risoluto* in F minor (3-4 time), opens with the first theme, given out by the bassoons, horns, and violas over a tonic organ-point in the 'celli, double-basses, and kettle-drums, and briefly developed by the orchestra. The pianoforte enters very soon with the theme in the dominant, C minor, over a roll on C in the kettle-drums, but almost immediately passes to a short cadenza. This leads to a reassertion of the theme in the tonic by the pianoforte; an extended development follows, in which pianoforte and orchestra have about equal shares, the orchestra sometimes accompanying the solo instrument, the solo instrument sometimes accompanying the orchestra. A short *tutti*, followed by a transitional cadenza leading over to the relative A-flat major, ushers in the second theme. The

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tempo changes to *Moderato con moto* and the pianoforte gives out the more *cantabile* second theme, which is developed on much the same plan that the first was. A *fortissimo tutti* passage leads to the working-out, which is both extended and elaborate. The third part of the movement begins with a resounding return of the first theme in the tonic as an orchestral *tutti*, the pianoforte soon entering with a cadenza which is a somewhat extended reproduction of the one that introduced the second theme in the first part of the movement. The second theme then follows in the tonic, F major, and is developed much as before, leading now to some further developments on the first theme by the pianoforte and a solo violin. A few measures of *tutti* lead to a fiery coda, *Allegro appassionato e più animato*, consisting mostly of brilliant passage-work for the solo instrument, accompanied by strong chords in the orchestra.

The second movement, *Andante tranquillo* in D-flat major (4-4 time), begins with a longish *ritornello* on the single theme, given out by the strings (without double-basses), and developed by fuller and fuller orchestra. The pianoforte then enters with the theme and develops it more extendedly, at first alone, then accompanied by the orchestra, the development at last passing into the orchestra, accompanied by ornamental passage-work in the solo instrument. The entire movement consists of the continuous development of this single theme.

The third movement, *Allegro vivace* in F major (6-8 time), is in a somewhat unusual form, approaching that of the scherzo and trio. After a little free preluding, a brilliant tarantella theme is given out and worked up, almost entirely by the solo instrument, in occasional alternation with a more *cantabile* subsidiary in the orchestra. A well-contrasted second theme in 2-4 time puts in one solitary appearance in the strings against *martellato* passage-work in the pianoforte; so short is this new theme that it can hardly be said to have more than begun when the

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tarantella returns to cut it short. The development of the tarantella and its subsidiary then continues, with some curious juxtapositions of 3-4 and 6-8 time. Next follows an interlude, *Moderato assai, molto tranquillo* in A major (2-4 time), in which the pianoforte takes up a new *cantabile* theme; this is developed, first by the solo instrument alone, then by the orchestra against arpeggi in the pianoforte. Then the tarantella returns and is worked up very much as before, leading to a coda, *Allegro moderato* (4-4 time), on the theme of the preceding slow movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

A MUSICAL EDUCATION.

Some years ago, I was struck with the following sentence, in a memoir of a certain prominent personage in this country: "He was a devoted lover of music, and had a thorough musical education." Being somewhat surprised at this possession of a "thorough musical education" by one whose main activity in life lay in another direction, I took a little trouble to investigate the matter; I found out that what the writer really meant amounted to this: the subject of the memoir had long been an ardent concert- and opera-goer, could pick out easy pianoforte music with tolerable accuracy on the key-board, and was able to hold his own in the chorus of the Handel and Haydn Society. I must own that such "thoroughness" as this seemed to me not untinged with dilettantism. I was reminded of what I once heard reported of August Haupt, the Berlin organist, saying of the young American music-students who had come under his notice: "*Talent haben sie oft, aber, im Durchschnitt, keine*



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Gründlichkeit" (They often have talent, but, on the average, no thoroughness.)* Which shows, among other things, that there may be two quite different standards of thoroughness. I have known people who thought that six years, or so, of music lessons must mean a thorough musical education.

As a rule no one but a professional, in any country, has really a thorough musical education; only the professional has time for it. You often meet with outsiders who have highly cultivated musical perceptions; now and then, with one who has studied harmony to a certain extent. But anything approaching to thoroughness is exceedingly rare in the unprofessional music-lover. No doubt, some such music-lovers have got a certain reputation for musical learning; Robert Browning, for instance, was generally supposed to know no end about music. Something he surely did know about it; his account of the fugue, in "Master Hughes of Saxe-Gotha," shows that he knew how to listen to a fugue intelligently; but when, in "A Toccata at Galuppi's," he speaks of "sixths diminished, sigh on sigh," he makes a display of rather questionable musical erudition. Not that there is no such thing as a diminished 6th,—for there is, though it is a comparative rarity, and composers seldom take the trouble to write it as such,—but that there is no probability of either Baldassare Galuppi (1706–1785) or any of the frequenters of his house ever having written or heard one. The diminished 6th belongs properly to modern chromatics.† And what better proof of lack of thoroughness in musical education can there be than a misuse of terms?

After all, it may be said, and speciously enough, that the amateur does not need a thorough musical education. No education is of any real use

* This was in 1858.

† I have even heard it argued that the diminished 6th—enharmonic of the perfect 5th—had no real existence; but I think it can be proved from passages in modern music that natural and logical chromatic voice-leading can bring it about. I admit that I have never seen the interval mentioned in a treatise on harmony. In general, the theory of "equivocal chords" still leaves much to be desired in point of completeness

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to a man until it has been more or less completely digested and assimilated, until acquired knowledge has brought with it increased and more accurate perceptive power, and learning has been turned into culture. Music being, at best, a side issue with the amateur,—it being presupposable that his mental activity runs mainly in other channels,—he has neither the time nor energy to digest and assimilate more than a certain amount of musical learning; to assimilate a really thorough musical education is the work of a life-time. Unassimilated learning almost always shows itself in the form of pedantry; and, if beneath the lowest deep in the abyss of pedantry a lower still is discoverable, the dilettante is the man of all others to discover it. Of all pedantry amateur pedantry is the most to be avoided by the judicious. Although I feel sure that music-lovers in general know decidedly less about music than they ought to, it seems to me none the less wise for the musical outsider not to acquire more musical learning than he can carry and turn to account. There is such a thing as over-doing the business. Mere knowledge is not power; it is only assimilated knowledge that is really powerful.

When we come to the professional musician, however, we can certainly say that no limit can rightly be set to the thoroughness of the musical education he needs. Of course capacities differ; but it may be said that, in this matter, the true measure of a man's capacity is the amount of knowledge that he is able to digest, assimilate, and turn to practical account.

There is often much discussion as to where and how a young student, who means to make music his profession, can best get his education—whether at home or abroad, under this or that master, at this or that conservatory, by this or that method? Excepting as far as the “at home or abroad” item is concerned, such discussion is, for the most part, futile. Especially futile is most of the talk we hear about “methods.” It may be set up as a general rule that all “special methods” of musical instruction are, at bottom, calculated to combat and, if possible, to cure some particular congenital weakness in the pupil; they are all, so to speak, for the benefit of the sick, not for the whole and healthy. The tonic sol-fa method, for instance, is for those whose sense of relative pitch is congenitally weak. Such and such a method of pianoforte technique is to cure some muscular irregularity in the hand or wrist. Special methods of instruction are almost without exception intrinsically therapeutic, not normally educational; their efficacy is to cancel some natural handicap under which the pupil labours; the normal pupil does not need them. It might almost be said that the very fact of a pupil's needing any one of them points to his being out of place in the profession. He begins at a disadvantage.

The question of master or educational establishment is, upon the whole, not of very much importance. There are excellent music schools in most large cities nowadays, run by excellent teachers. A sound young student

might almost put their names into a hat, shake them up, and draw out at random without much danger of going wrong. After all, what the student gets at a conservatory, or from a master, is, it is true, indispensable, but only the beginning of his musical education; he must get his real education himself, and, for the most part, for himself. He must work out his own artistic salvation. No doubt there is something in a teacher's not going entirely by routine, and adapting his teaching to the particular pupil he has in hand. But there is less in it than some people suppose. Upon the whole, one may say this: there is only one way of teaching music — or any other form of art — effectively, and this is to treat every pupil as if he were a great genius. This sounds sweeping, but I hold it to be, in the main, true.

I once asked an expert how to "treat" a bottle of old Madeira. He said: "Draw the cork carefully twenty-four hours before drinking; decant the wine into a wide-mouthed vessel, and let it stand in a room at a moderate temperature, with a folded napkin over the mouth of the vessel, to keep out dust. Fine old Madeira wants to *breathe* for twenty-four hours, to come to its full flavour." I asked if some wine might not turn flat after that treatment. The answer was: "Yes, that is quite possible; but, if Madeira turns flat after twenty-four hours' exposure of that sort, there is not much in it any way, it is not worth talking about!"

The application of this parable is plain. Treat every professional music-student as if he were a genius; that is, teach him in the way that he can get the most out of your instruction for himself. Genius implies an inborn capacity for acquisition and assimilation; it wants to be led, not pushed nor driven. Upon the whole, the less you *teach* it, the better; its instinct is to learn, and all your experience as a teacher can do is to enable you so to direct this instinct that it shall learn in the right way. All, and the best, a teacher can do for a genius is to let his own experience supplement his pupil's inexperience. And, if some pupil should come out

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“flat” after the teaching, that only proves that he has not genius enough to stand the process, and is not worth talking about any way. He does not belong *dans cette galère*.

The chief object of music-teaching — as of all teaching — is to teach the pupil how to learn, to give him the power of turning his own experience to the best educational account. What is too generally called a musical education is but the beginning of an education. What masters have “taught” has never once carried a student through his career, nor even well into his career. There is not a great singer nor player in the whole list who has not more or less modified the results of his master’s teaching, after he has come face to face with the public and begun the real work of his life. There has not been a great composer who did not throw most of his schooling overboard, after he had stopped writing exercises and begun really to compose. The musical education which is really worthy the name is got from actual contact with the musical world, not from schools nor school-teachers. The teacher but puts you into the way; you must walk that way by yourself.

To be sure, I have known more than one artist who has gone to rack and ruin for want of good guidance, for being left to himself. But the only real trouble was that he was left too himself *too early*, before he had really assimilated the fundamental principles of his art, before he had acquired due stability of artistic character. Too early? — well, not always. There are some persons of indubitable musical ability, even talent, who have it not in them ever to stand securely on their own feet, who never fairly emerge from the state of pupillage; they never get beyond the need of direction and coaching. All that can be said of such is that they are not artists, and were never born to be artists; they are merely clever spokesmen for their teachers and coaches. They will never do anything original; their work has no enduring value.

As for the question “At home, or abroad?” this is, as it seems to me,

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of considerable importance. It is, in the main, a question of musical atmosphere. This matter of "musical atmosphere" has been considerably misunderstood. People take a city in which the facilities for hearing good music, well given, are conspicuous, where there are good teachers in plenty, and call that a musical atmosphere; but all this does not constitute, by itself, what is — or should be — meant by a musical atmosphere, in the educational sense in which I am now using the term. Where the young student will find the most musical atmosphere, of the sort he needs, is where musicians of his own age most do congregate. This is the important point.

Remember that it is not what the student is taught, but what he gets out of his teaching that is important to him. Now, take a young student of real talent, or genius, one who is really "worth while," at some music-schools we know of. He is by nature head and shoulders taller (artistically speaking) than his companions, most of whom are amateurs, with the intent to be nothing but amateurs, with a sprinkling of dull professional drudges who have no just hope of ever rising high in their profession. The only fruitful relation our talented student can enjoy is that of pupil to teacher — not the most fruitful in the world. Let alone his having no active competition with anyone, to keep his ambition aglow, he is deprived of that attrition with men of his own kind which is well-nigh indispensable to his getting the best out of his teaching. Hardly a man alive can get all the good out of any teaching by himself; put him in a crowd of his peers, who are in the same condition as himself, and he can compare notes, supplement what he has failed to get with what they have got, and assimilate his teaching with double quickness and sureness. Take a crowd of young students, of about equal age, talent, and standing, and all their talents keep each other warm; there is not only emulation and competition, but an atmosphere of musical assimilation, endeavour, and achievement, to the influence of which none of the crowd can possibly be

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A SIEGFRIED IDYL RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Tribschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself: the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried*; the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*,



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at Brünnhilde's words: "*Ewig war ich, ewig in süß sehrender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried! Siegfried! Sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, Herrlicher! Hort der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walkhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG-motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewässer wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

SYMPHONY NO. 2, IN D MAJOR, OPUS 36. LUDWIG VAN BEETHOVEN.

(Born at Bonn, on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written late in 1802. Its first public performance was on April 5, 1803, at a concert given by Beethoven at the Theater an der Wien in Vienna, the program containing two other important new works of his: the pianoforte concerto No. 3 in C minor, opus 37 (played

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by himself), and the oratorio *Christus am Oelberge*, opus 85. The critics seem to have found the symphony "too labored" and inferior to the first one in C, opus 21. But opinion was not very long in shifting round, and the time came when even the extreme classicists considered the work a well-nigh unsurpassable model of symphonic form and development. Eduard Hanslick mentions the principal theme of the first *Allegro* in his *Vom musikalisch Schönen* as the perfect model of a symphonic theme.

The first movement opens with a long slow introduction, *Adagio molto* in D major (3-4 time), which is particularly rich in thematic matter, although none of its themes appears in the main body of the movement. This introduction may be subdivided into three parts: first, one of those genial, sunny bits of preluding — so often found in Haydn and Beethoven — in which loud chords in the full orchestra are interspersed with bits of serene harmony and melody in the wood-wind and dainty figuration in the violins; next comes some stronger imitative passage-work in B-flat major, in which, over a *tremolo* in the violas and basses, the violins play rapid running figures, answered each time by the flute and bassoon, soon passing on to rapid alternate rising scales in the basses and first violins (reminding one a little of the duel-scene in *Don Giovanni*), against repeated triplets in the second violins and violas and quieter melodic figures in the wood-wind; thirdly comes a forbidding, almost Handelian chromatic motive (cf. Handel's "And with His stripes" in the *Messiah*, and "They loathed to drink" in *Israel in Egypt*; also the desert-scene, "*Es fällt ein Tropfen auf's Land Egypten*" in Schumann's *Paradies und die Peri*) in D minor, given in imitation between the violas and 'celli and the violins, against a counter-figuration in triplets; this is followed by a series of little trills between the flute and first violins, against repeated chords in triplets in the wood-wind and horns, leading over to the main body of the movement.

The main body of the movement, *Allegro con brio* in D major (4-4 time), begins with the first theme in the violas and 'celli, the antithesis coming in the oboe and bassoon; this theme (or, rather, its thesis) is then developed for some time in *forte* passage-work, leading to a forcible first subsidiary in A minor, given out *fortissimo* by the strings, and followed by the announcement of the second theme in the dominant, A major, by the clarinets, bas-

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soons, and horns in *piano*, answered in *fortissimo* by the full orchestra—rather a martial, march-like second theme! This is followed in turn by a second subsidiary, a strongly rhythmic figure given out first in the basses, and then answered in imitation by the violins, flutes, and oboes, leading to some crashing chords in all the strings, answered each time by all the wind. Then all the strings in unison and octaves softly take up the little turn which is a characteristic feature of the first theme, and carry it through a short ascending climax, leading to a conclusion-period of brilliant passage-work, in which the thesis of the first theme makes its reappearance, the first part of the movement ending definitely, almost in Mozart fashion, on the chord of the dominant. A little transitional passage in descending 6ths and 4ths in the wood-wind leads back to the repeat.

The free fantasia is quite long and contrapuntally elaborate, beginning on the thesis of the first theme, against which it soon pits figures from the first subsidiary as counter-theme, then passing on to the second theme and working it out with almost equal elaborateness. The first theme enters again in the tonic, at the beginning of the third part of the movement, almost unexpectedly. This third part is quite regular, the first subsidiary coming in the tonic, D major, then D minor, and the second theme also in the tonic. There is a longish and very brilliant coda, but not of the character of those we find in the E-flat septet, opus 20, nor the "*Eroica*" symphony; it can hardly be called a second free fantasia, but is more like the coda to an opera overture, bringing the movement to as definite a conclusion as if nothing more were to follow.

The second movement, *Larghetto* in A major (3-8 time), is also in the sonata-form. The thesis of its melodious first theme is given out by the strings alone, and then repeated by the clarinets, bassoons, and horns, to a waving accompaniment in the violins, over a bass in the violas, 'celli, and double-basses; the antithesis is then given out and repeated in the same manner. The first theme is followed, immediately and without transition, by the first subsidiary: a plaintive, sighing figure in the clarinet and bassoon, answered by the violins and accompanied on its second appearance (in A minor) by a still more poignant sigh in the oboe. The antithesis of this theme—strong, rhythmic chords in the full orchestra, answered softly by the wood-wind—leads to the key of E major (dominant) in which the second theme now appears, a light, graceful melody in the violins, soon adorned with the cunningest figural tracery, its subsidiary being quite of the opposite character, sternly contrapuntal imitative passage-work in the full orchestra, but ending more daintily with light, breezy figures in the violins. Next comes the graceful, tricky conclusion-theme, a jaunty little tune in the second violins and 'celli in octaves, soon taken up by the first violins against counter-figures in the wood-wind and horns. The first part of the movement closes in the dominant, E major; there has been nothing

like working-out in it, merely the successive presentation of five very completely developed and self-dependent themes.

The free fantasia is long for a slow movement, and quite elaborate, running for the most part on figures from the first theme and the second subsidiary. The third part of the movement is a regular reproduction of the first, all the themes coming in the tonic. There is a short coda on the first theme.

The third movement, Scherzo: *Allegro* in D major (3-4 time), begins almost sternly, but soon falls into the jocular vein, with even a touch of spookishness here and there. The Trio, in the same key as the Scherzo, has some charming bits of color for the wind instruments, and some very Beethovenish shiftings of key. The movement is quite regular and very simple in form.

The fourth movement, *Allegro molto* in D major (2-2 time), is a model rondo. The second theme is a fine example of a sort of polyphony and harmonization, such as we find many examples of in Beethoven's later works, but comparatively seldom in so early an one as this; in it we find a sort of premonition of the orchestral working-up of the "Joy" motive in the ninth symphony, although the premonition be but slight. The movement is long and elaborately worked out, and exceedingly perfect in form.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. It is dedicated to Prince von Lichnowsky.



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PROGRAMME.

Rubin Goldmark - - - - - Overture, "Hiawatha"
(MS. First time.)

Hector Berlioz - - - - - Aria, "La Captive"

Moritz Moszkowski - Two Movements from Suite No. 1, in F major,
Op. 39

II. Allegretto gioioso (D minor) - - - 2-4
III. Tema con Variazioni: Andante (A major) - 2-4

Songs with Pianoforte:

- a. Brahms. "Von Ewigge Liebe."
b. Grieg. "Autumnal Gale."

Ludwig van Beethoven Symphony No. 6, in F major, "Pastoral,"
Op. 68

- I. The Awakening of Cheerful Feelings on Arriving in the Country: Allegro ma non troppo (F major) - - - 2-4
II. Scene by the Brookside: Andante molto mosso (B-flat major) - - - 12-8
III. Merry Meeting of Country Folk: Allegro (F major) - - - 3-4
IV. Thunderstorm, Tempest: Allegro (F minor) - 4-4
V. Shepherds' Song. Glad and Thankful Feelings after the Storm: Allegretto (F major) - - - 6-8

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RUBIN GOLDMARK, a nephew of Karl Goldmark, was born in New York on August 15, 1872. He received his education at the College of the City of New York, which he left at the age of seventeen. While in college he studied music under Mr. Alfred von Livonius. Two years were passed in Vienna in studying the pianoforte with Anton Door, and theory and composition with the Fuchs brothers. On returning to America, Goldmark studied the pianoforte with Joseffy and composition with Dvořák. In 1894, on account of his health, he went to Colorado Springs, where he is at present the director of the Conservatory of Music. Among other compositions are a trio for pianoforte, violin, and 'cello, a sonata for pianoforte and violin, a romanza for 'cello, and a theme and variations for orchestra, played by the late Anton Seidl.

OVERTURE TO "HIAWATHA" (MS.) RUBIN GOLDMARK.
(Born in New York on Aug. 15, 1872; still living.)

This overture was composed in 1896, while Goldmark was in the Rocky Mountain region. The title "Hiawatha" indicates only the poetic source and suggestiveness of the subject, with no attempt to employ Indian folk-music.

It begins with a slow introduction, *Adagio* in E major (4-4 time), in which a figure is worked out at considerable length in contrapuntal imitation, being pitted at times against a more *cantabile* theme in the violins and 'celli. An *accelerando* passage on fragments of the theme of the coming *Allegro* movement leads over to the main body of the work.

This, *Allegro con fuoco* in E major (3-4 time), opens at once with its

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first theme, which is developed at some length, debouching at last into a subsidiary passage, *forte e diminuendo* in the full orchestra, with a thematic figure in the four horns. The second theme enters in the clarinet, in G major, and is then taken up by the violins, to be followed by a broader second subsidiary in the dominant, B major, at first in the 'celli and clarinet, then in the full orchestra, fragments of the first theme appearing as a counter-figure against it in the bass. This ends the first part.

The free fantasia is quite long, if not particularly elaborate in treatment. The third part begins regularly with the re-entrance of the first theme in the tonic, but its development is somewhat curtailed from that of the first part, except that the development of the second theme and its subsidiary is more extended. There is a long coda, *Andante maestoso* in E major (4-4 time), based upon a development in *crescendo* climax of a new version of the first theme, closing with a gradual *diminuendo* and double-*pianissimo* of the full orchestra.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harp, and the usual strings. The score, which is still in MS., bears no dedication.

SUITE NO. 1, IN F MAJOR, OPUS 39* MORITZ MOSZKOWSKI.

(Born in Breslau on Aug. 23, 1854; still living.)

The second movement, *Allegretto gioioso* in D minor (2-4 time), is in almost precisely the same form as the first. Over a *pizzicato* accompaniment the tricky first theme is given out in alternate phrases by the violas and

* Mr. Gericke first produced this suite in Boston on April 14, 1888.

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clarinet in the tonic D minor, the antithesis coming in the first violins. This theme is then developed at some length. The development is of the free melodic sort, the characteristic arpeggio, which is part of the theme, being taken as a point of departure for various melodic formations. A quieter second theme appears in the strings and wind in B-flat major (the melody at first in the first violins, 'celli, and clarinet), and is developed in alternation with a livelier subsidiary (in the strings and wood-wind alternately). After a while figures from the first theme begin to reappear, and the remainder of the movement is devoted to new developments on this theme, the second theme making a final appearance just before the close.

The third movement, *Tema con Variazioni: Andante* in A major (2-4 time), is based upon a *cantilena* which vividly recalls a once favourite Russian melody, known throughout Germany as "*Der rothe Sarafan.*"* It is an excellent example of Moszkowski's characteristic melodic style, and of a certain chromatic element in his harmony which reminds one rather of Spohr. It is given out by the wood-wind, horns, and strings. The eight variations which follow are of various sorts. The first (*Un poco più mosso*) is essentially contrapuntal, the strings varying the theme alternately with the wood-wind and horns. The second (*Un poco più mosso*) is a bravura variation for the first violins, supported by *pizzicato* chords in the other strings, and a tenor *obbligato* melody in the chalumeau of the clarinet. The third (*Allegro con spirito*) is a brisk, chattering movement, and the fourth (*Allegretto con moto*), a bravura variation for the flute, written in the old salon style, accompanied by the strings. The fifth variation (*Lento*

* Thalberg wrote a set of variations on it and Lwoff's *Russian Hymn*, opus 17. Lindsay Sloper also wrote a set of variations on the same two melodies.

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maestoso all' ongarese, alternating with *Allegro fuocoso, poco a poco ancora più animato*, in A minor) is an Hungarian *Lassan* and *Friska*.* The sixth is in the shape of a florid *cantilena* for the violins (*Andante tranquillo* in F major), the harp playing an important part in the accompaniment. The seventh (*Allegro scherzando* in A minor) is for all the strings *pizzicati*, one or two wind instruments coming in now and then with a long, sustained note. The eighth, and last, variation (*Un pochino più lento del tema* in A major) presents the theme itself once more, little varied, but more extendedly developed than at first, and with more elaborate harmonization.

This suite is scored for Glockenspiel, 1 piccolo-flute, 2 flutes (both of which are interchangeable with piccolis), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, triangle, harp, and the usual strings. The score is dedicated to the London Philharmonic Society.

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," OPUS 68.

LUDWIG VAN BEETHOVEN.

(Born in Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

Beethoven's *Sinfonia pastorale* was composed in the wooded meadows lying between Heiligenstadt and Grinzing, near Vienna, in the summer of 1808. The symphony in C minor was written in the same summer, and there was for some time considerable confusion in the numbering of the two works. On the autograph score of the *Pastoral* stands in Beethoven's own hand:

• Sinfia. 6ta. Da Luigi van Beethoven. Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwa — Allo ma non troppo — nicht ganz geschwind — N.B. die deutschen Ueberschriften schreiben sie alle in die erste Violini — Sinfonie von Ludwig van Beethoven.

* The most familiar example of these two Magyar forms here is Liszt's second Hungarian Rhapsody.



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The directions about writing the German headings to the several movements in the first violin parts are evidently addressed to the copyist.

Both the *Pastoral* and the C minor symphonies were brought out at the same concert, in the Theater an der Wien in Vienna on December 22, 1808. And here the confusion in the numbering began. The *Pastoral* was set down on the program as No. 5, and the C minor, as No. 6. The *Pastoral* was described on this program as follows: —

Pastoral Symphonie (No. 5), mehr Ausdruck der Empfindung als Malerey.

1stes Stück. Angenehme Empfindungen, welche bey der Ankunft auf dem Lande im Menschen erwachen.

2tes Stück. Scene am Bach.

3tes Stück. Lustiges Beysammenseyn der Landleute; fällt ein

4tes Stück. Donner und Sturm; in welches einfällt

5tes Stück. Wohlthätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm.

(Pastoral Symphony [No. 5], more expression of feeling than painting.

1st Piece. Pleasant feelings which awake in man on arriving in the country.


2nd Piece. Scene by the brook.

3rd Piece. Jovial assemblage of the country folk, interrupted by

4th Piece. Thunder and storm, interrupted by

5th Piece. Beneficial feelings, connected with thanks to the Deity. after the storm.)

The final headings, which are to be found in the published score of the symphony, are given on the program of this concert. It appears, however, that the idea of putting descriptive headings to any sort to the several movements was an afterthought of Beethoven's. In the sketch-book which contains numerous sketches for the first movement (now in the British



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Museum), we find: "*Sinfonie caratteristica. Die Erinnerungen von der (dem?) Landleben* (Characteristic symphony. The recollections of life in the country)." There is also a note to the effect that "*Man überlässt dem Zuhörer sich selbst die Situationen auszufinden* (The listener is left to find out the situations for himself)."

It has been reported—I now forget where—that Beethoven took several of the themes in this symphony from Styrian and Carinthian folk-songs; how true this is, I do not know. At all events, if Beethoven really did make use of popular material in this work, he followed his usual plan of so remodelling it that it smacks of nothing but Beethoven himself.

The first movement, Awakening of cheerful feelings on arriving in the country: *Allegro ma non troppo* in F major (2-4 time), opens immediately, without a slow introduction, with the exposition of the first theme in *piano* by the strings. The more *cantabile* phrase in the antithesis of this theme is worth noting, as it assumes an independent thematic importance later on in the movement. The simple exposition of the theme is followed by some *crescendo* passage-work on its principal figure, leading to a *forte* repetition of the theme itself by the full orchestra, this time, however, without the *cantabile* phrase of the antithesis. This outburst is immediately followed by the first subsidiary (still in F major): triplet repercussions in the clarinets, bassoons, and horns, interspersed with developments on a figure from the first theme in the first violins. Then follows the second theme (in the dominant, C major): a waving arpeggio figure which passes from the first violins into the second, thence into the 'celli, and then the double-basses; it is next taken up by the clarinets and bassoons, against a melodious counter-theme, at first in the flute, then in the 'celli and double-basses, to tremulous harmonies in other strings. This whole development of the second theme is in gradual *crescendo* from *piano* to *forte*, and

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reposes on a regular alternation of dominant and tonic harmony (very much on the general plan of the so-called "Rossini" *crescendo*). It is immediately followed by a second subsidiary in 3rds, at first brilliant, then more tenderly melodious, which also is worked up in *crescendo*. A more rustic conclusion-theme, over a drone-bass, follows, and is developed in *diminuendo* up to the repeat at the end of the first part of the movement.

The free fantasia is very long, yet it contains the working-out of the first theme only. This working-out is conducted, to a great extent, on a plan, the utter simplicity of which is saved from monotony of effect only by the inherent vivacity of the theme itself and by the admirable beauty of the harmonic progressions. The scheme is this: a figure taken from the first theme is repeated over and over again, first by one instrument, then by another, over sustained harmony in the clarinets, bassoons, and horns, and triplet arpeggi in the violas and 'celli, *poco a poco crescendo*; the harmony changes only every twelve or sixteen measures. When two harmonies have been exhausted in this way, a little interlude of free play with the figure follows, and then another long-drawn *crescendo* on two harmonies begins and is carried through like the previous one. A more monotonous-seeming plan could hardly have been devised; yet the effect is magically beautiful. After a while, however, the working-out grows more elaborate, the hitherto neglected *cantabile* phrase from the antithesis of the first theme now coming to the fore, and being treated almost as an independent theme.

The free fantasia merges almost imperceptibly into the return of the first theme in the tonic at the beginning of the third part. This part is practically an exact repetition of the first, save that the second theme and what follows are now in the tonic, instead of in the dominant. A short coda closes the movement.

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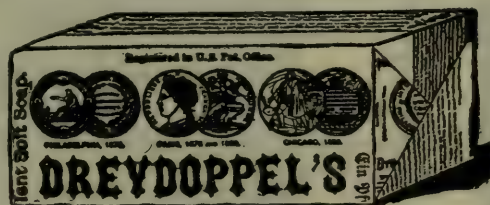
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The second movement, Scene by the brookside: *Andante molto mosso* in B-flat major (12-8 time), begins with the exposition of the first theme in the first violins, over a smoothly flowing accompaniment on a triplet figure in the second violins, violas, and two 'celli *solì* with mutes. As was to be noted in the theme of the first movement, we find also in this theme that the thesis is quaint and rustic in character, whereas the antithesis assumes the shape of a more sustained *cantabile* melody. With the entrance of the antithesis the flowing accompaniment in the second violins, violas, and 'celli *solì* changes from its triplet movement to waving sixteenth-notes. This exposition is forthwith followed by a repetition of the theme by the clarinet and bassoon in octaves, over a figural elaboration of the original accompaniment in the lower strings, with oft-recurring trills in the first violins. A sensuously languid second theme follows (still in the tonic, B-flat major), at first in the strings, then taken up and briefly developed by various instruments, not without hints at contrapuntal imitation. A quaint and very short conclusion-theme leads over to the working-out. The remainder of the movement, which is very long and elaborate, consists wholly of more and more cunningly embroidered developments on the thematic material already exposed. These developments sometimes assume the shape of mere repetition, in various keys, and at others that of actual working-out. The figural elaboration of the accompaniment of the first theme, whenever it reappears entire, goes on constantly increasing. The little ornamental ascending arpeggio-figure in the flute which makes its appearance after a while is said to be in imitation of the song of the yellow-hammer. The movement closes with a short coda in which there is an actual trio-dialogue between nightingale (flute), quail (oboe), and cuckoo (clarinet), the frank realism of which is quite cured by its musical beauty.

The third movement, Jovial meeting of the country folk: *Allegro* in F major (3-4 time), is really the scherzo of the symphony. The form of the

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first theme is peculiar: the thesis begins in F major and ends in the relative D minor; the antithesis is in D major throughout. This theme is developed — one might almost call it, worked out — with great brilliancy; it is followed by a still quainter second theme (still in the tonic, F major) played by the oboe over regularly pulsating middle-parts in waltz-rhythm in the violins. The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon player can only get the notes F, C, and octave-F out of his ramshackle old instrument: so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F without stopping. A return of the first theme leads *crescendo e stringendo* to what is really the trio of the movement, *In tempo d' Allegro* in F major (2-4 time), in which a strongly accentuated and rather loutish rustic dance-tune is simply developed in *fortissimo* by the full orchestra. It is followed by a return of the first theme of the scherzo, which is developed as before, up to the point where the second theme should enter, the tempo gradually increasing to *Presto*. Here, however, the merry dance is suddenly interrupted by the thunder-storm.

The fourth movement, Thunder-storm, Tempest: *Allegro* in F minor (4-4 time), is a piece of perfectly free tone-painting, in which, however, a certain balance and symmetry of musical form are not wanting. Nearly all the familiar sounds of a thunder-storm in the country are here more or less vividly suggested — the chromatic howling of the wind, the whizzing of the rain against the leaves. Thunder and lightning are of course suggested; and it is to be noted that Beethoven here invariably makes the thunder-clap *precede* the lightning-flash — but with such vigor of *musical*

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effect that comparatively few persons have noticed the solecism. This movement is immediately enchained with the following one.

The fifth movement, *Shepherds' Song*, Glad and thankful feelings after the storm: *Allegretto* in F major (6-8 time), opens with a blithe call of the clarinet over a double organ-point on dominant and second degree (C and G), which is answered by a modification of the same phrase in the horn, over the same double organ-point with the addition of a third one on the tonic, F, below it. This accumulation of unprepared organ-points gave F.-J. Fétis the queerest qualms; but Beethoven knew quite well what he was about. This introductory phrase, coming after the clearing up of the storm in the preceding movement, has all the effect of a sudden ray of sunshine.* Its repetition by the horn is immediately followed by the first theme, given out by the strings against sustained harmonies in the clarinets and bassoons. This theme is soon seen to be based on a figure from the opening clarinet and horn-call. It is given out three times in succession: first as an upper voice in the first violins, accompanied by the clarinets, bassoons, violas, and 'celli *pizzicati*; then as a middle voice in the second violins, against a twittering accompaniment in the first, repeated chords in

* I remember a curious incident at a performance of this symphony in the Music Hall. It was at one of the old Thursday afternoon concerts of the Harvard Musical Association. The afternoon was abominable: rain, East wind, and all the horrors for which New England weather is notable. It was almost as dark as on the famous yellow day. Just the weather to furnish a good *mise en scène* for the thunder-storm of the *Pastoral*. But, just at the moment when the clarinet began its phrase at the beginning of the last movement, the bright sunshine suddenly burst into the hall through the *plein-cintre* windows! It was as if the weather had cleared up to order.



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the clarinets, bassoons, and horns, and *pizzicati* in the violas and basses; then by the full orchestra, with the theme still as a middle voice in the clarinets, violas, and 'celli. After this elaborate exposition — which forms a gradual *crescendo*, ending in *fortissimo* — a more nervous subsidiary enters (still in the tonic) and is strongly developed by the full orchestra. A brief transition-passage on the opening clarinet-call (taken up by various instruments) leads to a somewhat shortened repetition of the previous development of the first theme, with more elaborate figuration in the accompaniment. Toward the end, it modulates to the sub-dominant, B-flat major, in which key the second theme now makes its appearance — in 6ths and 3rds in the clarinets and bassoons, against arpeggi in the violas, the whole orchestra coming in on the last beat of every phrase. The remainder of the movement is little more than a series of repetitions of what has gone before, the first theme reappearing sometimes in its original form, sometimes in flowing figural variation, interspersed with passages of contrapuntal working-out.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which are added 2 trombones in the fourth and fifth movements, and 1 piccolo-flute in the fourth. The score is dedicated to Prince von Lobkowitz and Count Rasoumoffsky.

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Moritz Moszkowski Four Movements from Suite No. 1, in F major,
Op. 39

- | | | |
|---|-------|-----|
| I. Allegro molto e brioso (F major) | - - - | 3-4 |
| II. Allegretto gioioso (D minor) | - - - | 2-4 |
| III. Tema con Variazioni: Andante (A major) | - - - | 2-4 |
| V. Perpetuum mobile: Vivace (F major) | - - - | 4-4 |

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du
hin?" and Aria, "Komm Hoffnung,
lass den letzten Stern," from "Fi-
delio," Act I., No. 9

Franz Schubert - - - Unfinished Symphony in B minor

- | | | |
|--------------------------------|-------|-----|
| I. Allegro moderato (B minor) | - - - | 3-4 |
| II. Andante con moto (E major) | - - - | 3-8 |

Richard Wagner - Closing Scene from "Die Gotterdammerung"
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The first movement, *Allegro molto e brioso* in F major (3-4 time), contains the presentation and working-out of two contrasted principal themes, with now and then a subsidiary phrase. For the first twenty-five pages, or so, of the score the form seems to be that of the scherzo with trio. The movement opens *fortissimo* with the first theme in the full orchestra, the scherzo-like theme itself being mostly in the bass; after an extended development of this theme, and a subsidiary passage of somewhat more *cantabile* character (the melody in the first violins and third horn), a calmer second theme makes its appearance in D major in the horns, and is extendedly developed by various groups of instruments. The development of this theme, too, leads to the appearance of a *cantabile* subsidiary phrase (*pianissimo* in the first violins) which is really little less than a rhythmic variant of the first subsidiary. This second theme one takes at first to be the trio of the scherzo, especially as the first theme reappears after it. But this return of the first theme is not in the tonic, and subsequent developments show that the form of scherzo with trio, if ever contemplated, is wholly abandoned. The remainder of the movement consists of the working-out, now in alternation, now in conjunction, of the thematic material already presented. The form is quite free.

The second movement, *Allegretto giojoso* in D minor (2-4 time), is in almost precisely the same form as the first. Over a *pizzicato* accompaniment

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the tricky first theme is given out in alternate phrases by the violas and clarinet in the tonic D minor, the antithesis coming in the first violins. This theme is then developed at some length. The development is of the free melodic sort, the characteristic arpeggio, which is part of the theme, being taken as a point of departure for various melodic formations. A quieter second theme appears in the strings and wind in B-flat major (the melody at first in the first violins, 'celli, and clarinet), and is developed in alternation with a livelier subsidiary (in the strings and wood-wind alternately). After a while figures from the first theme begin to reappear, and the remainder of the movement is devoted to new developments on this theme, the second theme making a final appearance just before the close.

The third movement, *Tema con Variazioni: Andante* in A major (2-4 time), is based upon a *cantilena* which vividly recalls a once favourite Russian melody, known throughout Germany as "*Der rothe Sarafan*." * It is an excellent example of Moszkowski's characteristic melodic style, and of a certain chromatic element in his harmony which reminds one rather of Spohr. It is given out by the wood-wind, horns, and strings. The eight variations which follow are of various sorts. The first (*Un poco più mosso*) is essentially contrapuntal, the strings varying the theme alternately with the wood-wind and horns. The second (*Un poco più mosso*) is a bravura variation for the first violins, supported by *pizzicato* chords in the other strings, and a tenor *obbligato* melody in the chalumeau of the clarinet. The third (*Allegro con spirito*) is a brisk, chattering movement, and the fourth (*Allegretto con moto*), a bravura variation for the flute, written in the old salon style, accompanied by the strings. The fifth variation (*Lento maestoso all' ongarese*, alternating with *Allegro fuocoso, poco a poco ancora più animato*, in A minor) is an Hungarian *Lassan* and *Friska*.† The sixth is

* Thalberg wrote a set of variations on it and Lwoff's *Russian Hymn*, opus 17. Lindsay Sloper also wrote a set of variations on the same two melodies.

† The most familiar example of these two Magyar forms here is Liszt's second Hungarian Rhapsody.

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in the shape of a florid *cantilena* for the violins (*Andante tranquillo* in F major), the harp playing an important part in the accompaniment. The seventh (*Allegro scherzando* in A minor) is for all the strings *pizzicati*, one or two wind instruments coming in now and then with a long, sustained note. The eighth, and last, variation (*Un pochino più lento del tema* in A major) presents the theme itself once more, little varied, but more extendedly developed than at first, and with more elaborate harmonization.

The fifth movement, *Perpetuum mobile: Vivace* in F major (4-4 time), adds one more to the already longish list of "Perpetual Motions": Paganini wrote one, Weber wrote one, and who not else? This one is pervaded throughout — or almost throughout — by a restless, scurrying figure in sixteenth-notes, now in the strings, now in the wood-wind, and anon in the full orchestra. It is a favourite bravura-piece with virtuoso orchestras.

This suite is scored for Glockenspiel, 1 piccolo-flute, 2 flutes (both of which are interchangeable with piccolis), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, triangle, harp, and the usual strings. The score is dedicated to the London Philharmonic Society.

RECITATIVE, "*Abscheulicher! wo eilst du hin?*" AND ARIA, "*Komm Hoffnung, lass den letzten Stern,*" FROM "FIDELIO" . LUDWIG VAN BEETHOVEN.

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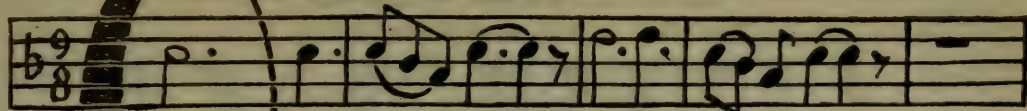
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Doch, toben auch wie Meereswegen
Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neubesänftigt waltt mein Blut.

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen,
Erhell' mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' den innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht.
Der treuen Gattenliebe.
O du, für den ich alles trug,
Könnst' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!

A literal prose translation of which is as follows : —

Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

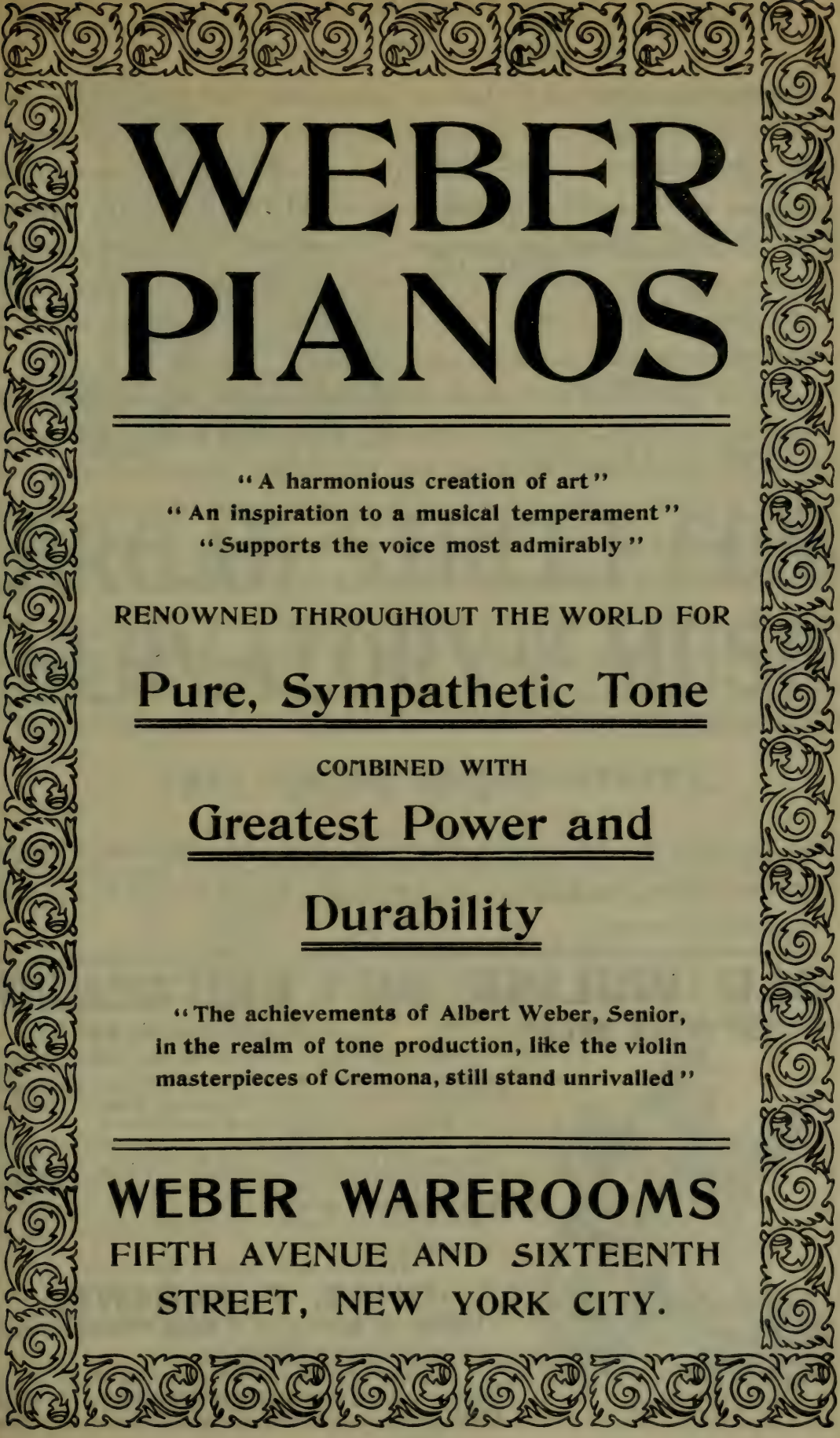
Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!

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Both of these dicta were, in the end, expressions of the same idea. In the old solmization, with its *hexachordum naturale*, its *hexachordum durum*, and *hexachordum molle*, there was one point which always held good: no matter in which hexachord you found yourself, the interval between *mi* and *fa* was always a semitone. Furthermore, whether in the "natural" or the "fictitious" scale (with sharps or flats), the hexachords were so arranged that the solmization of every semitone was "*mi, fa*." That is, the note called *mi* was always a semitone below the next note above it, the note called *fa*, always a semitone above the note next below it. If we take the *hexachordum naturale*,

ut, re, mi, fa, sol, la
C, D, E, F, G, A

and rise only one note higher than *la* (A), that one note must be only a semitone higher, that is, B-flat, not B-natural. This B-flat will be the *fa* of the *hexachordum molle*,

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ut, re, mi, fa, sol, la

F, G, A, B-flat, C, D

of which A is the *mi*. If B-natural had been sung, it would have been the *mi* of the *hexachordum durum* (G, A, B, C, D, E), and would have made a tritone (interval of three whole tones) with the preceding *fa* (F) of the *hexachordum naturale*; and the tritone was "*diabolus in musica!*"*

This tritone, then, was strictly tabooed, as a melodic interval, in the old modal contrapuntal music; even as an harmonic interval, it was generally smuggled in in as unobtrusive a way as possible, the harmony gliding over it gingerly, as over thin ice. It was not until Claudio Monteverdi perceived a certain potency it had that it was frankly admitted into music. This potency was what F.-J. Fétis afterward called "the power of attraction." The interval is, in a certain sense, magnetic.

What the philosophical basis of the laws of melodic and harmonic progression is, is not easy to determine; but it has always seemed to me that much in these laws is to be explained on the general principle of inertia. It seems as if the human voice took small melodic intervals more easily than larger ones; as if, in harmonic progressions, wherever any single

* There is an allusion to this in Shakspeare's *King Lear*, when Edmund speaks of "*fa, sol, la, mi*." Here we have *mi* as the "*una nota super la* (the one note above *la*)"—a whole tone, not a semitone. The passage might be put in our modern notation as "F, G, A, B-natural"; its melodic "devilishness" is plain to any ear.

It is worth noting that, even in so comparatively modern a work as Karl Heinrich Graun's *Tod Jesu*, we find a pretty constant avoidance of the "*mi super la*"; he is almost always careful to write "*fa super la*," which gives certain turns of the phrase a curiously soft character.

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voice in the harmony could choose between a diatonic tone and a diatonic semitone, its natural tendency were to select the latter — as being less trouble. Certainly we find, wherever there is a recognizable harmonic *tendency* in a chord to make one progression rather than any other, that there is always an obvious semitone-progression somewhere.*

Now, every tritone (as an harmonic interval), no matter where you find it, has a "*leitereigen*" semitone lying next to each of its component notes, in the major mode.† It is time to say now that the tritone, by itself, is an "equivocal" interval; it may be one of two exactly opposite things, which are enharmonic of each other. It may be an imperfect 5th or a pluperfect 4th, a diminished 5th or an augmented 4th — that is, either B—F or B—E-sharp, either F—B or E-sharp—B. Take the tritones B—F and F—B; in the scale of C major there is C lying a semitone above the B, and E, a semitone below the F; both the B and the F tend to progress to C and E respectively. Take the tritones B,—E-sharp and E-sharp—B; in the scale of F-sharp major there are the notes A-sharp and F-sharp a semitone distant from each, and the tendency to progress to these notes is as strong as in the first case. Which of these two opposite tendencies is the natural one, is not determined by the two *sounds* themselves which we write as B and F (E-sharp), but by the context. Both progressions are always possible, and acceptable to the ear; but it depends upon the context, upon what has gone before, to determine which one will strike the ear as natural and expected, and which, as a surprise.

Monteverdi was the first to perceive this *tendency*, this attractive or

* I would here caution the reader to distinguish between a natural harmonic tendency and a contrapuntal tendency — like, for instance, the tendency of a dissonant syncopation to progress one degree downward (by a whole tone or a semitone, according to its position in the scale). Inherent harmonic tendencies always involve a semitone progression.

† We unfortunately have no English equivalent for the German *leitereigen*; it means "belonging to the scale."

The minor mode is not worth considering in this connection, as its harmonic treatment is based upon that of the major; the major mode is the norm.

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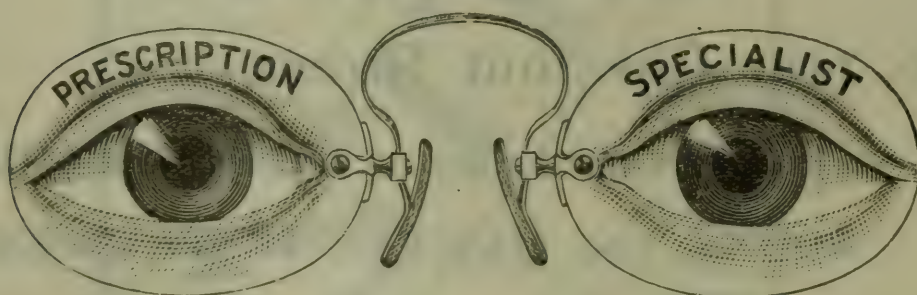
magnetic character, of the tritone. He developed it still further and gave it unmistakable definiteness by taking, say, the tritone B—F and a putting G below it; this gave him what we now call the chord of the dominant 7th, a chord whose strongest natural tendency is to progress to the tonic chord of the key. So strong and unmistakable is this tendency, indeed, that the chord of the dominant 7th alone suffices to determine the key, or tonality. There is only one chord of the sort in any key, and it is the same in both modes (major and minor). With the recognition of this potency of the dominant 7th chord came the birth of our modern tonal system; and the chord owes this potency to the tritone it contains more than to anything else.*

Thus was the tritone recognized as no longer the "*diabolus in musica*," but as perhaps the most important harmonic interval in the whole list, as the key to tonality. Yet, if it was thus given the place of honour as an harmonic interval, its inherent "deviltry" was not long in cropping up in another guise. As the tonal system became more and more developed, musicians began to quarrel with something to which their old modal-contrapuntal predecessors had never thought of objecting in the least. This was what is known as "the unharmonic cross-relation of the tritone."

What is technically called a cross-relation occurs whenever one voice in the harmony sings a note which stands in a poor, or weak, relation to some note that has just been sung by another voice. Say, for instance, that the soprano sings C in one chord, and the bass sings C-sharp in the next one; this is called a cross-relation between soprano and bass, and was generally recognized as weak harmony (or worse) by classicists.

* P.-J.-G. Zimmerman triumphantly affirms this in his interesting controversy with Fétis, whose arguments on his own side are utterly impotent to shake Zimmerman's position. Fétis asserts that the key-determining power of the chord of the dominant 7th resides *mainly* in what he calls the "natural dissonance" of its root (dominant of the scale) and 7th (fourth degree), and that the attraction of the tritone is merely auxiliary. He says, in his *Traité d'Harmonie*, that the dissonance between the fourth and fifth degrees of the scale is "natural" because these degrees are the contiguous terminals of the two tetrachords—perhaps as fine a *non sequitur* as a would-be-scientific gentleman ever let loose upon an amazed world.

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Now, the tritone owes all its “magnetic” quality—and, with it, its immense harmonic importance—to the very fact that its two component notes stand in a weak relation to each other; it is the weakness of this relation that gives the interval its instability, its irrepressible tendency to move to something else. So weak is this relation, indeed, that a “cross-relation of the tritone” was long considered by musicians to be the worst of all. Such a cross-relation occurs, say, when one voice sings B in one chord, and another sings F in the next. To be sure, the cross-relation of the tritone was never actually tabooed; but it was frowned upon, and harmonists devised several more or less ingenious ways of “curing” it, of making it pass unnoticed, when it was unavoidable.

Yet, strangely enough, as it might seem, the old modal contrapuntists saw nothing in it to object to; their works are full of it. Nay, the “*fa fictum*” of the old hexachordal solmization was essentially nothing else but a cross-relation of the tritone. It was one of the most characteristic effects in the old modal harmony.

This fact leads me to suspect that what subsequent tonal harmonists found bad in this particular cross-relation was of no very intrinsic quality, but resided less in the cross-relation itself than in another concomitant circumstance. The condition most liable to bring about a cross-relation of the tritone in its most objectionable form is the immediate succession of two triads (at least one of which is major) on contiguous degrees of the

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scale ; and any succession of triads on contiguous degrees of the scale is essentially untonal — it offends the sense of tonality. The effect of a bad cross-relation of the tritone is always untonal ; herein lies its offensiveness. The old modal contrapuntist did not object to it, because, tonal harmony never having been dreamt of in their day, they had no sense of tonality to offend. No one ever thought of objecting to the *fa fictum* or the cross-relation of the tritone until musicians had developed a sense for tonal harmony ; then they began to object because it offended that sense.

And now, in our day, this last bit of “devilishness” has been wiped off from the poor tritone ; or rather, we have come to prize it for its very deviltry. The unharmonic cross-relation, especially that of the tritone, has been welcomed back to music, and greeted with flying colours and banners displayed. Wagner, Brahms, and almost all the moderns of our time are inveterate “cross-relationists.” At first, eager friends and admirers would excuse their cross-relations to more hard-and-fast classicists by referring to one Sebastian Bach, who was also a good deal of a cross-relationist in his way — probably the most inveterate before Wagner. But the excuse, if at all needed, did not wash. Bach treated the cross-relation of the tritone, for the most part, as an inevitable and necessary result of the inherent character of the minor scale. His cross-relations are strictly logical ; they are there simply because the very nature of logical polyphonic writing in the minor mode enforced their being there. Wagner, Brahms, and the other moderns, on the other hand, write cross-relations for their own sake, with malice prepense, as it were, because they like the effect they make.

This is but part and parcel of the dominant tendency of all modern art to discard types of perfect plastic beauty, and, to a greater or less extent, woo ugliness. This is not so bad as the bald statement of it may sound ;

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And, to detect the lion, one needs, for the most part, to be nothing more than a good judge of claws.

Yet it may be said, on the other hand, that a certain knowledge of the subject treated is necessary, if one would judge adequately of the excellence of the treatment. Especially is this necessary in the case of certain subjects which look very differently when viewed from the inside or the outside. Take the matter of art in general, and of works of art; the point of view of the artist, of the producer, is unavoidably different from that of the public at large, of the consumer. It is often diametrically opposite. No doubt both points of view have their reason of being, and are hence worthy of consideration; each one of them is proper to the individual who naturally takes it. But, as the two are inevitably different, that of the producing artist can never become wholly that of the mere art-lover. As the producing artist, his work once done, can very well step down from his tripod and take his place, so to speak, among the general public, as he can view his own work, to a certain extent, critically, as if not he but someone else had created it, he can to just that extent assume the point of view of the mere art-lover. As Felix Mendelssohn once said: "You tell me that the public wants this; but I myself am one of the public, and I don't want it at all!" But the opposite process, that of the general art-lover's placing himself at the point of view of the producing artist, is, for the most part, impossible. This is an experience which he is doomed to forego.

A fine example of this is the manner in which many a novelist has treated artists — painters, musicians, sculptors — in his books. One can hardly point to a longer list of lamentable failures than that of the artists in fiction. The other day, I heard an excellent young painter say that, in all the novels he had ever read, he had found only two really well-drawn painters. One of them was Claude Lantier, in Zola's *Ventre de Paris* and *L'Œuvre*. I now forget who the other one was. "Claude," he said, "is

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unmistakably a painter, a painter of the best kind; you may agree with him or not, but you cannot fail to recognize the genuineness of his artist-ship. He stands almost alone in fiction; most novelists, when they want to draw an artist, make him talk no end about *soul*; this is thoroughly uncharacteristic, for, if there is one word that never crosses an artist's lips, it is just this word *soul*! It is not in his vocabulary."

This is instructive. The trouble is that the novelist is, in almost every case, an outsider in painting, music, and the other so-called fine arts; his point of view is that of the general consumer, not that of the producer; and he tries to force this outsider's point of view upon the character he is drawing, and make his artist look at art through amateur spectacles. The result is what every artistic specialist recognizes as impossible nonsense. The only real musician I know in fiction is Porpora, in George Sand's *Consuelo*; Consuelo herself is every inch a real woman, but she is, upon the whole, no very life-like portrait of a musician. Porpora is the musician through and through, and to the finger-tips. George Eliot's Klesmer, in *Daniel Deronda*, has something of the real stuff in him; but Klesmer is rather hinted at, hurriedly sketched, than drawn. But take that atrocious young girl, I forget her name, who plays the violin in Mrs. Humphry Ward's *Robert Elsmere*; any musician can see with half a glance that she plays the violin most abominably. There is not a hair of a violinist on her! To be sure, she is put forward as hardly more than an amateur; but Mrs. Ward seems to be under the impression that she plays well. If Mrs. Ward could only appreciate what a perfect portrait of an amateur of the most deleterious sort she has drawn! But no, she will have it that the girl plays with genius.

George Sand, in drawing Porpora, and Zola, in drawing Claude Lantier, were certainly no specialists. But they had the sense to make up for their lack of special knowledge by a wonderful keenness and exactness of

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observation. Moreover, and this is all-important, they did not allow their observation of actual musicians and painters to be distorted by any preconceived idea of what a musician or a painter ought to be, rightly recognizing that such a preconceived idea must necessarily be tinged with the mere outsider's point of view. And their artistic synthetic power, what we call their creative power, was adequate to their respective tasks, simply because they discarded all bases of synthesis except the true documents they had collected by actual observation. Most novelists, when they try to draw artists, try to make up for their lack of special knowledge, of "professional" point of view, in another way, somewhat on the principle of the old ecclesiastical rhyme :

. Præstet fides supplementum
Sensuum defectui !

Only here, instead of *fides* (faith) put amateur feeling, and evolving the camel from one's own consciousness. The result is, for the most part, luckless bosh.

Something of this special knowledge, or a substitute therefor derived from long, copious, and accurate observation of real examples, is needful for good criticism. No doubt, the critic's point of view ought to be, to a certain extent, that of the art-consumer ; but it should also have much in common with that of the art-producer also. It is for the critic to bridge over the chasm that separates the producer from the consumer, and give each of the two an inkling of what the other feels and means. In other words, the critic should know enough of both points of view to be in sympathy with both.

Not long ago, I was discussing art criticism with the same young painter I have quoted above. After viewing the subject in various lights, it occurred to me to say : " We all admit that considerable special knowledge is needed by the critic of music, painting, sculpture, and architect-

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ure; but somehow we, or at least I, do not feel the same way about criticism of the drama, of poetry, or fiction. Some years ago I foolishly allowed myself to be persuaded to take up the department of art criticism for the *Transcript*; but I resigned after a year, for I found that I did not know enough about the matter to earn my pay honestly. Yet I am no more a student of the drama than I am of painting; I, however, continue to write dramatic criticisms with a perfectly calm conscience." My friend rejoined: "You are quite right. Only the painter, the sculptor, and the architect have had any personal experience in expressing themselves through the medium of form or colour; only the profound art-student knows anything about the ways and means or even the aims of such expression. But the poet, the novelist, and the dramatist use a medium which is common to all of us: they use words, and we all of us use words as a medium of expression in our every-day life. We are all more or less specialists and experts in the use of words, and he who can speak a language can meet the poet, novelist, and dramatist on common ground at once."

This seems to me quite true. Only the painter, or he who has considerable erudition and culture in matters pertaining to that art, can hope to appreciate the painter's point of view; one must be something of a specialist to do that. When one of us ordinary mortals sees purple rocks, squash-coloured earth, and crimson grass in a picture, our first instinct is to wonder at the painter's audacity in thus transforming nature; but, when a sympathetic painter tells us that the artist was not trying to paint either rocks or earth or grass, but simply to paint *light*, we can look upon the extraordinary canvas with new eyes. Few of us can look at nature with an artist's eyes. Some years ago, a Boston painter had charge of a water-colour sketching class; it happened to rain cats and dogs on one of the days when the class was to meet, so the lesson had to be given in his studio. The task he set the class was to sketch what they saw out of the window, which



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was a row of brick houses. Noticing that one of the girls was preparing an unusual amount of red colour, he asked her: "What are you taking all that red for?"—"Why, for the bricks!" was the answer.—"Why do you want to paint the bricks red?"—"Because they are red."—"Nonsense; if you will take the trouble to look at those houses over the way, you will see that they are not red; they are blue!" You see, the girl had let her observation be tinged with the preconceived idea that bricks were red, just as most novelists let their observation of the artist be coloured with the preconceived notion that artists must talk about "soul." When a certain commodore in the British navy criticised the men-of-war in one of Turner's pictures, because they had no port-holes, the painter simply said: "Just go up on Dover heights, look at the men-of-war at anchor out in the offing, and you will find that you can not see the port-holes." The man of ships had never noticed that point; he was the victim of his knowledge that the port-holes were there. Turner was a specialist in looking and seeing; the other was only a specialist in ships.

I have said elsewhere that, by dint of culture, Man "*se refait une*" — *naïveté*, regains artlessness of observation and perception, untinged with extraneous foreknowledge. And it is the specialist who has his perceptive faculty purest, least alloyed, in special directions. His special knowledge tells him whither to direct his observation, but does not prejudice it beforehand as to what it will find there. It is the outsider whose observation is prejudiced by a preconceived notion of what he will see.

UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on Nov. 19, 1828.)

The two existing movements of this symphony, and nine measures of the Scherzo, were written in 1822; the MS. bears the date October 30.



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The score was published posthumously by Spina. It is interesting to note that, of the last two of Schubert's symphonies, this one was written just before, and the one in C major some time after, the production of Beethoven's ninth. The first performance of this symphony in Boston was by the Orchestral Union, Mr. Carl Zerrahn conductor, in the Music Hall on February 26, 1868.

The first movement, *Allegro moderato* in B minor (3-4 time), opens with a grave phrase in the 'celli and double-basses in low octaves; on the ninth measure the first and second violins enter with some nervous passage-work in 3rds and 6ths, which serves as an accompaniment to a plaintive theme of the oboe and clarinet. I have long been in doubt exactly how to classify these three phrases; indeed I think I have classified them differently each time I have had to analyze the symphony for these program-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'celli and double-basses,—or the response to it,—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this. The development of theme and counter-theme is carried on for some eighteen measures, and then suddenly cut short by loud, stertorous syncopated chords in the full orchestra. A long-held D in the horns and bassoons, followed by a simple modulation to G major, leads to the idyllic second theme, sung first by the 'celli against syncopated harmonies in the violas and clarinets, then taken up by the violins in octaves. The development soon assumes an imitative contrapuntal character, the place of a conclusion-theme being taken by some still closer imitations on this second theme. These lead to the close of the first part of the movement, which is repeated.

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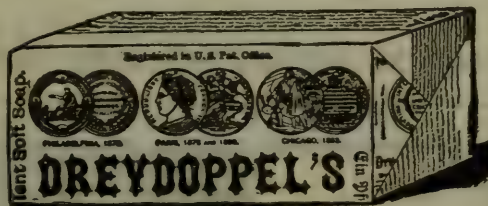
The free fantasia is devoted to a long and elaborate working-out of the first member of the first theme. The third part begins with the first theme in the tonic, and proceeds regularly, the second theme coming in D major. A short coda on the first member of the first theme ends the movement.

The second movement, *Andante con moto* in E major (3-8 time), is in the sonatina form, that is, the sonata-form without free fantasia. It opens with the first theme in the tonic, E major, in the strings, interrupted at moments by the wind. This is followed by a strong first subsidiary in the tonic, given out *forte* by all the wood-wind and brass over a contrapuntal bass in all the strings in octaves. This subsidiary, by the way, strongly suggests the theme of the trio of the scherzo in the composer's great C major symphony. It is followed by a return of the first theme in the wood-wind in the tonic. This leads to the entrance of the second theme — a clarinet solo over syncopated harmonies in the strings — in the relative C-sharp minor. This theme passes through several modulations in the course of its development. A strong second subsidiary in C-sharp minor follows, given out *fortissimo* by the full orchestra. A conclusion-theme in D major follows, the first violins imitating the 'celli and double-basses against a syncopated accompaniment in the second violins and violas. Then comes a free closing passage on figures from the conclusion-theme, *decrescendo* in the wood-wind and horns.

The second part of the movement — corresponding to the regular third part, there being no free fantasia — follows precisely the same scheme, with the regular changes of tonality. A short coda on the conclusion-theme and first theme closes the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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CLOSING SCENE FROM "GÖTTERDÄMMERUNG," ACT III., SCENE 3.

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Götterdämmerung, a music-drama in a prologue and three acts, the text and music by Richard Wagner, is the fourth, and last, of the tetralogy *Der Ring des Nibelungen*; it was first performed at the Festival Theatre in Bayreuth on August 17, 1876. The cast was as follows:—

SIEGFRIED	<i>Herr Unger.</i>
GUNTHER	<i>Herr Gura.</i>
HAGEN	<i>Herr von Reichenberg.</i>
ALBERICH	<i>Herr Hill.</i>
BRÜNNHILDE	<i>Frau Friedrich-Materna.</i>
GUTRUNE	<i>Frl. Weckerlin.</i>
WALTRAUTE	<i>Frau Jäida.</i>

The text is a remodelled version of an older libretto, *Siegfried's Tod*, which was never set to music. Wagner began the sketch of the music at Lucerne in 1870, and finished the sketch of the Prologue and of Act I. on January 20, 1871; the sketch of the whole was finished at Bayreuth on June 22, 1872, and the instrumentation completed in November, 1874. The first performance in America was at the old Metropolitan Opera-House in New York, on January 25, 1888.

This closing scene of *Götterdämmerung* (Dusk of the Gods) is in the Hall of the Gibichungs, the dwelling of Gunther, Gutrune, and their half-brother, Hagen. Siegfried, the Volsung, has been brought home dead from the hunt on which he was murdered by Hagen; in a quarrel over the Nibelung's Ring on Siegfried's finger, Hagen has slain Gunther, and Gutrune is bending grief-stricken over her brother's body, when Brünnhilde enters, and thus addresses the assembled men and women:—

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BRÜNNHILDE.

[*noch im Hintergrunde.*]

Schweigt eures Jammers
jauchzenden Schwall!
Das ihr alle verriethet,
zur Rache schreitet sein Weib.

[*Sie schreitet ruhig weiter vor.*]

Kinder hört' ich
greinen nach der Mutter,
da süsse Milch sie verschüttet:
doch nicht erklang mir
würdige Klage,
des höchsten Helden werth.

GUTRUNE.

[Brünnhilde! Neid-erbos'te!
Du brachtest uns diese Noth!
Die du die Männer ihm verhetzttest,
weh' dass du dem Haus genah't!]

BRÜNNHILDE.

Armsel'ge schweig'!
Sein Eheweib war'st du nie:
als Buhlerin
bandest du ihn.
Sein Mannes-Gemahl bin ich,
der ewige Eide er schwur,
eh' Siegfried je dich ersah.

GUTRUNE.

[*in heftigster Verzweiflung.*]

[Verfluchter Hagen!
Dass du das Gift mir riethest,
das ihr den Gatten entrückt!
Ach Jammer!
Wie jäh nun weiss ich's,
Brünnhild' war die Traute,
die durch den Trank er vergass!]

[*Sie wendet sich voll Scheu von SIEGFRIED
ab, und beugt sich in Schmerz aufgelöst über*

BRÜNNHILDE.

[*still at the back of the stage.*]

Silence the shouting flood of your lamen-
tation! She whom ye all have betrayed,
his wife comes for vengeance.

[*She walks quietly farther forward.*]

I have heard children wailing for their
mother when they had spilt sweet milk;
but worthy lamentation has not sounded in
mine ears, worthy of the sublimest hero.

GUTRUNE.

[Brünnhilde! full of envious malice, thou
broughtest us this sorrow! Thou who set
the men upon him, woe that thou ever
camest near this house!]

BRÜNNHILDE.

Silence! poor girl! Thou never wert his
wife; thou but bound'st him as a paramour.
His wedded wife am I, to whom he swore
eternal oaths ere Siegfried ever saw thee.

GUTRUNE.

[*In the most violent despair.*]

[Accursed Hagen! for counselling me
the poison that took her husband from
her! Oh woe! How harshly I now know
that Brünnhilde was the beloved one whom
he forgot through the potion!]

[*She turns away from SIEGFRIED full of
abhorrence, and bends down in grief over*

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GUNTHER'S *Leiche*: so verbleibt sie regungslos bis an das Ende.— *Langes Schweigen*]

[HAGEN steht, auf Speer und Schild gelehnt, in finsternes Sinnen versunken, trotzigt auf der äussersten anderen Seite.]

BRÜNNHILDE.

[*allein in der Mitte: nachdem sie lange, zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Auge sieht SIEGFRIED'S betrachtet, wendet sie sich mit feierlicher Erhebung an die MÄNNER und FRAUEN.*]

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf':
hoch und hell
lod're die Gluth,
die den edlen Leib
des hehrsten Helden verzehrt! —
Sein Ross führt daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu theilen
verlangt mein eigener Leib.—
Vollbringt Brünnhilde's Wort!

[*Die JÜNGEREN MÄNNER errichten während des Folgenden vor der Halle, nahe am Rheinufer, einen mächtigen Scheiterhaufen: FRAUEN schmücken ihm mit Decken, auf die sie Kräuter und Blumen streuen.*]

BRÜNNHILDE.

[*von neuem in den Anblick der Leiche versunken.*]

Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
— treu dem Freunde —
von der eig'nen Trauten

GUNTHER'S *body*; she remains thus motionless until the end.— *Long silence.*]

[*Hagen stands, leaning on his spear and shield, plunged in deep thought, on the extreme opposite side.*]

BRÜNNHILDE.

[*alone in the middle of the stage: after gazing long at SIEGFRIED'S countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the MEN and WOMEN.*]

Heap up great logs to a pile there on the bank of the Rhine; let the glow flare high and bright that consumes the noble body of the sublimest hero! — Lead his charger hither, that it may follow the hero with me. For my own body longs to share the hero's most sacred honor.— Fulfil Brünnhilde's wish!

[*The YOUNGER MEN erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds; WOMEN adorn it with tapestries, upon which they strew herbs and flowers.*]

BRÜNNHILDE.

[*again lost in contemplation of the corpse.*]

His light shines upon me pure as the sun: the purest was he that betrayed me! Deceiving his wife — true to his friend — he sundered himself with his sword from his own beloved — alone dear to him.— Truer than he did no one swear oaths; more faithfully than he did no one keep con-

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— einzig ihm theuer —
 schied er sich durch sein Schwert. —
 Aechter als er
 schwur keiner Eide;
 treuer als er
 hielt keiner Verträge;
 laut'rer als er
 liebte kein and'rer:
 und doch alle Eide,
 alle Verträge,
 die treueste Liebe —
 trog keiner wie er! —

Wiss't ihr wie das ward? —

O ihr, der Eide
 ewige Hüter!
 Lenkt eu'ren Blick
 auf mein blühendes Leid:
 erschaut eu're ewige Schuld!
 Meine Klage hör',
 du hehrster Gott!
 Durch seine tapferste That,
 dir so tauglich erwünscht,
 weihtest du den
 der sie gewirkt;
 dem Fluche dem du verfielst: —
 mich — musste
 der Reinste verrathen,
 dass wissend wurde ein Weib! —

Weiss ich nun was dir frommt? —

Alles! Alles!
 Alles weiss ich:
 alles ward mir nun frei!
 Auch deine Raben
 hör' ich rauschen:
 mit bang ersehnter Botschaft
 send' ich die beiden nun heim.
 Ruhe! Ruhe, du Gott! —

[*She winks to the MEN, SIEGFRIED'S
 Leiche aufzuheben, und auf das Scheitge-
 rüste zu tragen; zugleich zieht sie von SIEG-
 FRIED'S Finger den Ring, betrachtet ihn
 während des [Folgenden, und steckt ihn
 endlich an ihre Hand.]*

tracts; more purely than he did no one
 love: and yet all oaths, all contracts, the
 truest love, did no man ever betray as he
 did! —

Know ye how this came to pass? —

O ye, eternal guardians of oaths! guide
 your glance upon my blossoming sorrow:
 behold your eternal guilt! Hear my com-
 plaint, thou greatest god! Through his
 bravest deed, so serviceable and welcome
 to thee, didst thou devote him who accom-
 plished it to the dark power of destruction:
 — the purest was destined to betray me,
 that a woman should be filled with knowl-
 edge! —

Do I know now what avails thee? —

I know all! all! all! All lies open be-
 fore me! Thy ravens, too, have I heard
 prophesying: with tremblingly longed-for
 tidings do I now send the pair home.
 Peace! peace, thou god! —

[*She beckons to the MEN to raise up SIEG-
 FRIED'S corpse and bear it to the pyre; at the
 same time she draws the Ring from SIEG-
 FRIED'S finger, contemplates it during the
 following, and at last puts it on her own.]*

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Mein Erbe nun
 nehm' ich zu eigen.—
 Verfluchter Reif!
 Furchtbarer Ring!
 Dein Gold fass' ich,
 und geb' es nun fort.
 Der Wassertiefe
 weise Schwestern,
 des Rheines schwimmende Töchter,
 euch dank' ich redlichen Rath!
 Was ihr begehrt,
 ich geb' es euch:
 aus meiner Asche
 nehmt es zu eigen!
 Das Feuer, dass mich verbrennt,
 rein'ge vom Fluche den Ring:
 ihr in der Fluth
 löset ihn auf,
 und lauter bewahrt
 das lichte Gold,
 das euch zum Unheil geraubt.—

[*Sie wendet sich nach hinten, wo SIEGFRIED'S Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem MANNE den mächtigen Feuerbrand.*]

Fliegt heim, ihr Raben!
 Raun't es eurem Herren,
 was hier am Rhein ihr gehört!
 An Brünnhilde's Felsen
 fahr't vorbei:
 der dort noch lodert,
 weiset Loge nach Walhall!
 Denn der Götter Ende
 dämmert nun auf:
 so—werf' ich den Brand
 in Walhall's prangende Burg.

[*Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei RABEN sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

[*Zwei JUNGE MÄNNER führen das Ross herein; BRÜNNHILDE fasst es, und entzäumt es schnell.*]

I now take possession of my inheritance.
 —Accursed hoop! Terrible Ring! I now
 grasp thy gold, and now give it away. Ye
 wise sisters of the water's deep, I thank
 you for honest counsel! I give you what
 ye desire: from my ashes take it for your
 own! Let the fire that consumes me
 cleanse the Ring from its curse: dissolve
 it in the flood, and keep pure the bright
 gold that was stolen from you for mis-
 hap.—

[*She turns toward the back, where SIEGFRIED'S corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the MEN.*]

Fly home, ye ravens! tell your master
 what ye have heard here by the Rhine! fly
 past Brünnhilde's rock: direct him who
 flames there, direct Loge toward Valhalla!
 For the end of the gods now dawns: so
 throw I the brand into Valhalla's shining
 castle.

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two RAVENS have flown up from the shore, and disappear in the background.*]

[*Two YOUNG MEN lead in her steed; BRÜNNHILDE takes it, and quickly unbridles it.*]

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Grane, mein Ross,
 sei mir gegrüßt!
 Weisst du, mein Freund,
 wohin ich dich führe?
 Im Feuer leuchtend
 liegt dort dein Herr,
 Siegfried, mein seliger Held.
 Dem Freunde zu folgen
 wieherst du freudig?
 Lockt dich zu ihm
 die lachende Lohe?—
 Fühl' meine Brust auch
 wie sie entbrennt;
 helles Feuer
 das Herz mir erfasst:
 ihn zu umschlingen,
 umschlossen von ihm,
 in mächtigster Minne
 vermählt ihm zu sein!—
 Heiaho! Grane!
 Grüß' deinen Herren!
 Siegfried! Siegfried! Sieh!
 Selig grüsst dich dein Weib!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flares up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire.*] The WOMEN crowd in terror toward the foreground. Suddenly the fire falls in, so that only a somber cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three RHINE-DAUGHTERS have swum in on the waves.—HAGEN, who since the business with the Ring has been watching BRÜNNHILDE'S behavior with growing anxiety, is seized with the utmost terror at sight of the RHINE-DAUGHTERS; he hurriedly casts spear and shield from him, and plunges like mad into the waves, with the cry: "Back from the Ring!" WOGLINDE and WELLGUNDE encircle his neck with their arms, and so

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neigest thou joyfully to follow thy friend? Does the laughing flame lure thee to him?—Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love!—Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flares up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire.*] The WOMEN crowd in terror toward the foreground. Suddenly the fire falls in, so that only a somber cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three RHINE-DAUGHTERS have swum in on the waves.—HAGEN, who since the business with the Ring has been watching BRÜNNHILDE'S behavior with growing anxiety, is seized with the utmost terror at sight of the RHINE-DAUGHTERS; he hurriedly casts spear and shield from him, and plunges like mad into the waves, with the cry: "Back from the Ring!" WOGLINDE and WELLGUNDE encircle his neck with their arms, and so

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- | | | | |
|---|---|---|-----|
| I. Allegro molto appassionato (E minor) | - | - | 2-2 |
| II. Andante (C major) | - | - | 6-8 |
| III. Allegretto non troppo (E minor) | - | - | 4-4 |
| Allegro molto vivace (E major) | - | - | 4-4 |

Richard Wagner Entr'acte, Dance of Apprentices, Procession of the
Master Singers, and Homage to Hans Sachs,
from "The Master Singers of Nuremberg,"
Act III.

Ludwig van Beethoven - Symphony No. 8, in F major, Op. 93

- | | | | |
|--|---|---|-----|
| I. Allegro vivace e con brio (F major) | - | - | 3-4 |
| II. Allegretto scherzando (B-flat major) | - | - | 2-4 |
| III. Tempo di menuetto (F major) | - | - | 3-4 |
| IV. Allegro vivace (F major) | - | - | 2-2 |

SOLOIST:

MISS LEONORA JACKSON.

Zurück vom Ringe! *sich in die Fluth.*
 WOGLINDE und WELLGUNDE umschlingen
 mit ihren Armen seinen Nacken, und ziehen
 ihn so zurückschwimmend mit sich in die
 Tiefe: FLOSSHILDE, ihnen voran, hält
 jubelnd den gewonnenen Ring in die Höhe.—
 Am Himmel bricht zugleich von fern her
 eine, dem Nordlicht ähnliche, röthliche Gluth
 aus, die sich immer weiter und stärker ver-
 breitet.—Die MÄNNER und FRAUEN schauen
 in sprachloser Erschütterung dem Vorgange
 und der Erscheinung zu.]

drag him, swimming back again, down to the depths: FLOSSHILDE, swimming ahead of them, holds up the regained Ring rejoicing.— In the sky there breaks forth at the same time a ruddy glow, like Northern Lights, and spreads itself out ever wider and stronger.— The MEN and WOMEN gaze in speechless emotion at these events and the apparition. The curtain falls.]

The original text of this last speech of Brünnhilde's, as published before the music of the drama was written, contained far more definite allusions to the *Ragnarök*, or Dusk of the Gods, the "Last Day" or "End of the World" in the Northern Mythology. After hurling the firebrand into the funeral pyre, when Wotan's two ravens fly up from the banks of the Rhine, Brünnhilde went on as follows:—

Ye of the race that shall remain in blooming life, mark well what I announce to you!— When ye have seen Siegfried and Brünnhilde consumed by the kindling flames, when ye have seen the Rhine's daughters return the Ring to the depths, then look ye Northward through the night: if then ye see a holy glow shining in the heavens, so know ye all that ye have seen the end of Valhalla!—

When the race of gods has passed away like a breath, I leave behind me the world without rulers. I now bequeath to the world the treasure of my most sacred knowledge.— Not possessions, not gold, nor godlike splendor; not house, nor court, nor lordly show; not the deceitful bond of dim contracts, nor the hard law of hypocritical custom: Love alone gives blessedness in joy and sorrow.

For this last paragraph Wagner afterwards substituted the following:—

If I lead (heroes) no more to Valhalla's feasts, know ye whither I go I depart from the Land of Desire, the Land of Illusion I flee forever; I close behind me the open portals of ever-renewed Being. Redeemed from reincarnation, filled with knowledge, I now journey to the most holy Land of Election, the goal of all world-wanderings, where dwells neither Desire nor Illusion. Know ye how I have compassed the blessed end of all that is eternal? The deepest sorrows of mourning Love have opened mine eyes: I have seen the World end.—

When it came to writing the music to this closing scene of *Götterdämmerung*, Wagner cut out all of this, content to let the closing music itself, and

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the allegorical glow in the scenic sky, suggest the consummation of the Dusk of the Gods, without referring to it more definitely in the text. In the glowing orchestral peroration of the work we accordingly find an interweaving of the following leading-motives: the VALHALLA-MOTIVE (in the brass), the MOTIVE OF THE GODS' STRESS (in the basses), the RHINE-DAUGHTERS'-MOTIVE (in the oboes and clarinets), the FIRE-MOTIVE (in the violins, harps, and wood-wind), and the REDEMPTION-MOTIVE (in the first violins and flutes).

But, although Wagner finally preferred to content himself with this merely musical and scenic suggestion of the Dusk of the Gods, it is evident enough that he valued the idea highly. The text of this closing drama of the tetralogy *Der Ring des Nibelungen* was written before that of the three preceding ones,—*Das Rheingold*, *Die Walküre*, and *Siegfried*. Its original title was *Siegfried's Tod* (Siegfried's Death), and it contained nothing whatever referring to the Dusk of the Gods. So far from this, that we find in Brünnhilde's dying speech over Siegfried's body the following passage, which points directly the opposite way:—

Ye Nibelungs, hear my words! I proclaim the end of your servitude: he who forged the Ring and bound you busy ones to slavery shall not receive it back again,—yet let him be free as ye are! For I give this gold to you, wise sisters of the water's depths! May the fire that consumes me cleanse the Ring of its curse: ye shall dissolve it and keep pure the radiant gold of the Rhine, that was stolen from you for evil!—Let One only reign: Allfather! thou lordly one! Rejoice in the freest hero! I bring thee Siegfried: give him loving greeting to the fastnesses of eternal power!

And at the end of the drama the chorus of men and women sing as follows:—

Wotan! Wotan! Ruling god! Wotan, consecrate the brand! Burn the hero and his bride; burn the faithful steed: that, wondrous holy and pure, Allfather's fee companions may give them greeting united in eternal ecstasy!

The very change of the title, from *Siegfried's Tod* to *Götterdämmerung*, and the consequent changes in the text of Brünnhilde's last speech, show plainly enough how much Wagner valued the mystical, rather Schopenhauerish and neo-Buddhistic, meaning he attributes to the old Northern *Ragnarök*.

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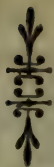
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Luigi Cherubini - - - Overture to "Anacreon," Op. 241

Felix Mendelssohn-Bartholdy Concerto for Violin, in E minor, Op. 64

- | | | | | |
|---|---|---|---|-----|
| I. Allegro molto appassionato (E minor) | - | - | - | 2 2 |
| II. Andante (C major) | - | - | - | 6-8 |
| III. Allegretto non troppo (E minor) | - | - | - | 4-4 |
| Allegro molto vivace (E major) | - | - | - | 4-4 |

Franz Schubert - - - Unfinished Symphony in B minor

- | | | | | |
|--------------------------------|---|---|---|-----|
| I. Allegro moderato (B minor) | - | - | - | 3-4 |
| II. Andante con moto (E major) | - | - | - | 3-8 |

Moritz Moszkowski Two Movements from Suite No. 1, in F major,
Op. 39

- | | | | |
|---|---|---|-----|
| III. Tema con Variazioni: Andante (A major) | - | - | 2-4 |
| V. Perpetuum mobile: Vivace (F major) | - | - | 4-4 |

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The opera of *Anacréon, ou l'Amour fugitif*, the text by Mendouze, the music by Cherubini, was brought out at the Académie de Musique in Paris on October 5, 1803. It was Cherubini's eighth French opera. It has long since passed from the stage, the overture and a delightful air, "*Jeunes filles aux yeux doux*," being all that has survived of it.

The overture begins with a slow introduction, *Largo assai* in D major (2-2 time), the stately character of the opening chords of which contrasts sharply with some pastoral phrases that follow in the horns and other wind instruments. The main body of the overture, *Allegro* in D major (4-4 time), begins softly with a contrapuntal treatment of the only real theme of the movement; for it is irregular in form in this respect, that it has no second nor conclusion themes, only this first theme and one or two subsidiaries. The first subsidiary, beginning with slow harmonies in all the strings, soon follows the exposition of the first theme; and the second subsidiary, a lively violin figure, treated contrapuntally, like almost all else in the overture, makes its first appearance soon after, as a counter-figure to some developments of the first theme in the 'celli. The development and working-out of the somewhat scant thematic material in this overture is exceedingly elaborate and brilliant; the work is an especial favorite with orchestras on account of the brilliant passages there are in it for the violins.

This overture is scored for 2 flutes (of which the second is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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This concerto was finished by the composer on September 16, 1844. It is in three connected movements (without waits between).

The first movement, *Allegro molto appassionato* in E minor (2-2 *alla breve* time), begins immediately and without introduction with the first theme, given out by the solo violin over a rustling arpeggio accompaniment in the strings and sustained harmonies in some of the wood-wind. This theme is extendedly developed by the solo instrument, which then proceeds with some cadenza-like passage-work, after which the first theme is repeated and more concisely developed as a *tutti* by the full orchestra. This *tutti* ends with the announcement of the first subsidiary (still in E minor) by the oboes and first violins, against a tremulous accompaniment in repeated chords in the flutes, clarinets, and bassoons, the theme being immediately taken up by the solo instrument and carried out over a similar accompaniment, the development soon assuming the character of brilliant passage-work. A modulation to the relative G major and a descending arpeggio passage in the solo violin lead to the appearance of the second theme, which is first given out *pianissimo* in harmony by the clarinets and flutes, over a sustained

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organ-point G in the solo instrument, and then taken up and developed by the latter, accompanied alternately by the wood-wind and strings. This second theme is immediately followed by a return to the first theme (in G major). Here the form becomes somewhat unusual; this return of the first theme in the relative major of the tonic sounds at first like the beginning of a conclusion-period, but as it goes on and the working-out of the theme grows more and more elaborate, leading at last to a return of the first subsidiary in the subdominant (A minor), one takes it for the free fantasia. In one sense, it is a sort of free fantasia, for it contains the working-out of two themes and is moreover quite as long as the middle part in most concertos; but, on the other hand, we find it all repeated — with the usual changes of key and slight alterations in detail — in the third part of the movement, which shows it to be really an unusually long and elaborate conclusion-period to the first part of the movement. Still it also takes the place of a free fantasia, for the little transitional passage on the first theme which leads over from it to the cadenza can hardly be called one, but merely a passing episode. The solo cadenza — written by the composer himself — is not very long, but is exceedingly brilliant, ending with a series of four-string arpeggi which continue on through the whole announcement of the first theme (by the orchestral strings and wind) at the beginning of the third part of the movement. This third part is quite regular: the first subsidiary appears (still in the tonic) as an orchestral *tutti*, and is then taken up by the solo violin, to form a transition to the second theme, which now appears in the tonic (E major) and is developed much as before by the wood-wind and violin. As has already been said, the long conclusion-period is repeated; from the point where the first subsidiary returns, now in the tonic and in a somewhat altered shape, the tempo grows gradually faster and the theme is worked up together with a figure from the first theme to a brilliant coda.

A long-held, swelled and diminished B in the bassoon introduces a brief transitional passage for the wood-wind and strings, leading to the second movement, *Andante* in C major (6-8 time). Over a simple arpeggio accompaniment in full harmony in the strings the solo violin sings the melodious *cantilena* of the principal theme, which is developed throughout its length in this way, the clarinets and bassoons coming in occasionally to add richness of color to the accompaniment. The development of this single theme takes up the whole first part of the movement. The middle part is likewise taken up with the development of the second theme, a

more restless melody in D minor, which is worked up alternately by the first violins, 'celli, and first wood-wind in octaves against a waving *tremolo* in the second violins and violas, and a *pizzicato* bass, and by the solo violin itself, either playing the melody on its E-string over a waving *tremolo* on the A- and D-strings, or else playing the melody in octaves over a similar *tremolo* in the orchestral violins. The third part of the movement is a repetition of the first, the melody being still in the solo violin, but a waving *tremolo* in the orchestral violins and violas being substituted for the former arpeggio accompaniment, and the wood-wind adding its richer color in frequent rising arpeggj.

The third movement opens with a short introduction, *Allegretto non troppo* in E minor (4-4 time), in which the solo instrument plays a few phrases reminding one forcibly of the first theme of the first movement, over full harmony in the strings. The main body of the movement, *Allegro molto vivace* in E major (4-4 time), begins with loud calls on the horns, trumpets, bassoons, and kettle-drums, answered by fairy-like little rising arpeggj in the solo violin and short *tremolos* in the strings. Soon the solo violin dashes upon the brightest, nimblest rondo-theme — the principal theme of the movement, written in Mendelssohn's most tricky, elfin vein. This theme, which is almost always accompanied by the wood-wind and *pizzicati* in the strings, a brilliant, more march-like first subsidiary (which makes its first appearance as an orchestral *tutti*), and a flowing, *cantabile* second theme (which almost always appears as a sort of counter-theme to the first) make up the whole thematic material of the movement, the working-out of which is exceedingly elaborate and brilliant.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

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ENTR'ACTE.

"EMOTION."

That music expresses emotion is so generally accepted that there is no need of combating the idea. And, if music expresses emotion, it follows logically that the musical performer should, on his part, express emotion, too. Both of these statements may be accepted as axiomatic. The chief trouble with them is that they really say very little.

Music expresses emotion; yes, but what emotion? I have gone over this ground before, and need repeat no arguments here; let it be enough to repeat that music, in itself,—that is, absolute music,—expresses no particular emotion definitely and distinctly; it expresses emotion in degree, but not in kind. It is the performer who, in harmony with his conception of the music (which conception may be arrived at in various ways), expresses particular emotions with recognizable distinctness. It is he who gives definiteness to the merely vague, indeterminate, though perhaps exceedingly intense and violent, emotionality he finds in the music. And just here the question naturally arises: If the emotional expression of the music itself is really vague and indeterminate, by what right does the performer give it definiteness, so that the hearer can recognize that he expresses this or that particular emotion, in preference to any other? Furthermore, in the case of absolute music—without either text or suggestive title—how can it be justly said that he expresses the wrong emotion? will not the music warrant his expressing one emotion as well as another?

This question is not by any means easy to answer. If we take the premisses literally, and reason from them with logical strictness, the answer is plain: one emotion will do as well as another, and the performer can not justly be said to express a wrong emotion. The trouble is that the premisses are not to be taken with entire literalness; or rather, that



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the two premisses given do not really cover the whole ground. There is still another point to be considered, which will affect our reasoning to a marked extent.

Though it is quite true that music does not, in itself, express any particular emotion with recognizable definiteness, it is equally true that the character of a musical composition, or phrase, may be more compatible with the performer's expressing one emotion than another. Some phrases which are to be recognized as quite adequate vehicles for the expression of what is commonly called "sentiment," general emotional sensibility, may be utterly inadequate vehicles for the expression of vehement passion. The performer, very likely, *can* express passion through them, but the expression will seem either weak or overwrought. Just as an actor may be able to say "I like pie" in accents of passionate adoration; but I hardly need point out what the effect upon the listener is likely to be. Of course the incongruity between matter and manner, between phraseology and expression, can hardly ever be as striking and crass in music as in articulate speech; but a certain incongruity can nevertheless be apparent.

If some composer of popular sheet-ballads were to take Tristan's words:—

Aus Vaters Noth und Mutter Weh',
aus Liebesthränen eh' und je,
aus Lachen und Weinen, Wonne und Wunden
hab' ich des Trankes Gifte gefunden,

and set them to music of about the calibre of, say, "Lily Dale," and a singer were to sing the melody with all the expression of passionate despair befitting Wagner's text,—even though he were to omit the words, and only vocalize,—one could hardly avoid a certain sense of incongruity between the melody and the singer's expression. The notorious "Handel Largo" has been called insufferably vulgar; I have called it so myself, and am by no means alone in this opinion. But neither Handel's melody

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nor his harmony are in the least vulgar; how, then, can the "Largo" be vulgar? Simply because Handel wrote the melody for a single soprano voice, with simple accompaniment for string orchestra, to the following words:

Ombra mai fù
Di vegetabili
Cari ed amabili
Soave più.*

The thing is simply pastoral and idyllic, and, when treated as such, is exquisite. But, write it out for colossal orchestra and organ, so that it sounds like an Olympian hymn to Zeus, and the melody becomes immediately weak and vulgar, because inadequate. The fire that will boil eggs is poor for the smelting of metals.

In general it may be said that the performer gives the wrong expression to a piece of music, or even a single phrase, when he tries to express an emotion to the true expression of which the piece or phrase is either inadequate or more than adequate. It is more a matter of congruity (or incongruity) of emotional depth, emotional calibre, than of emotional identity or similarity. Whether a phrase expresses joy or grief may well be doubted; leaving singing aside,—where the text will unfailingly give the clew,—and taking mere instrumental performance, it may well be doubted whether the player expresses joy or grief. But whether he expresses pathos or passion is another matter, for the expression of pas-

* There never was a pleasanter shade of sweet and lovely plants.

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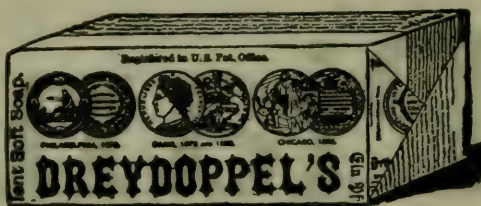
sion is more vehement than that of pathos. And, if he plays a merely pathetic phrase — that is a phrase the emotional quality of which goes no deeper than the pathetic level — with passionate vehemence, one can reasonably charge him with overdoing things. In the same way, he may fall short of the mark by playing with mere sweet sensibility a phrase that really brims over with passion.

In common parlance, according to our ordinary modes of thought, we associate certain emotions with a pretty definite degree of violence. We do not like as strongly as we love; our hate is fiercer than our dislike. We accept sexual passion as a more vehement affair than a sense of filial affection. The mere "*joie de vivre*" is generally looked upon as a less intense feeling than rapt ecstasy. He who is really ecstatic over old Burgundy is either an exception, as men go, or has had too much. And it is in the grade, the intensity and depth, of emotion to be expressed that the musical performer may go wrong. If we then say that he expresses the wrong emotion, we have committed no unwarrantable stretching of terms, for every one will understand what we mean. If we say that a singer, who sings the phrase in Bach's *St. Matthew-Passion*, "as He at table sat," with tragic bathos, gives the wrong emotional expression, we are quite right; for the phrase in itself expresses no emotion whatever. There is nothing emotional in sitting at table — *per se*.

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nique, as age succeeds age, is wholly natural, well-nigh unavoidable. Looked at from this point of view, no one age can strictly be called an "age of technique" more than another. What makes one period more of an age of technique than another is the prominence the technical side of performance assumes therein, and the greater influence it exerts upon other phases of the art.

Virtuosity — which may fairly be called the blossom, the *fine fleur* of technique — has always had an enormous hold upon the public at large. The popular instinct is to make much of the virtuoso, the supreme technician, and ever has been; the great public is, and has been, in favour of the "star system." Indeed, the public often cares as much for the virtuoso who is nothing more nor higher than a virtuoso, whose only stock in trade is his wonderful technique, as for the expert technician who is a thorough artist to boot. Consider the enormous success of the whole Henri Herz school of pianists in their day, men with whom musicians of a higher order had little in common, and, upon the whole, nothing to do; their success was with the public, and pretty closely confined to that.

To-day, however, the specialty-player, the virtuoso who stuck pretty fast by one particular line of playing (generally his own compositions or arrangements) has almost disappeared from the field; what has been called the mere "circus player" is well-nigh extinct. There is hardly a pianist on the concert-stage to-day who could be recognized as a modern equivalent of Henri Herz, Léopold de Meyer, or James Wehli; hardly a violinist of exactly the order of, say, Léonard or de Bériot. The great technicians of our time are artists of the first rank all round; or, if not always quite that, men who assume to be that — by the class of music they play, by their general attitude toward their fellow-artists and the public. The great modern virtuoso plays Bach, Beethoven, Chopin, Schumann, and

S. Archer Gibson,

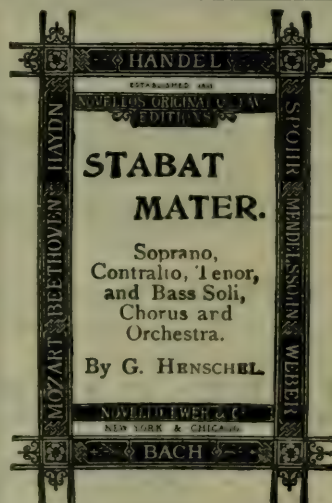
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Brahms; he may throw in things of the more purely virtuoso sort, by Tausig, Liszt, and others — and the public like him all the better for it. But he does not base his reputation upon the playing of show-pieces; he puts himself forward as an artist with some claim to be taken seriously.

There was probably never a time when the standard was so high as it is now for mere technical excellence and brilliancy in the performance of great music. The general public has come to demand as great virtuosity in the playing of Bach and Beethoven as in the playing of mere “fire-works.” The thoroughly equipped virtuoso has well-nigh driven the artist of ordinary working technique from the concert field. A pianist may have technique enough to play anything that was ever written respectably well, and have the finest genius, the most comprehensive intellectuality beside; but, unless he can play a Beethoven sonata like a D’Albert or a de Pachmann, few people care to hear him. Technique has become the *sine qua non* of successful public performance; without it, the finest and profoundest musical qualities may go begging.

This is perhaps unfortunate, for it tends to put the means before the end in the public mind. I think general musical feeling was in a healthier condition when a pianist like, say, Mendelssohn could have a strong hold upon the more serious portion of the public, without being in the least thrown out of the saddle by the virtuosity of Franz Liszt. The world of music was large enough to hold both. And remember that Liszt was no mere virtuoso, no mere finger-knight, at the period when he and Mendelssohn occupied the concert field together; he played solid music, as Mendelssohn did; though he played a good deal else beside — which Mendelssohn did not. The important point is that Liszt, with all his astounding virtuosity, did not in the least spoil Mendelssohn’s public for him. If the two were to return to the concert field to-day, in the course of the same season, Mendelssohn would have no chance at all; the whole public would go over to Liszt, and give him the go-by.



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No doubt one reason why great executants, super-expert technicians, play better music nowadays than they used to fifty or sixty years ago is that the public demands it. Of course there were exceptions in the old days, Thalberg and Liszt at their head; they were great virtuosi *plus* great artists. But, in the thirties, forties, and fifties of the present century, — you see, I refuse to consider the twentieth century as begun yet, — a virtuoso whose chief (private) ambition was to run races with the higher figures on the metronome would not have been playing Bach and Beethoven in public; his repertory would have stopped short at fashionable pyrotechnics, he would not have been quoted by serious musicians as among the great *artists* of the day. Yet a certain great pianist of our own time is credibly reported to think more, in his heart of heart, of beating the metronome than of anything else; and he claims to be an exponent of the very greatest music, too. The fact is that he has gone technique-mad!

But the worst side of this modern demand for technique at all hazards is not, it seems to me, its seductiveness, the tendency it has to assume an all-importance in the eyes of players and public. This side is bad enough, in all conscience, but not the worst. Its influence in this respect is perfectly patent, it lies on the very surface; and nothing but a certain sturdiness of artistic character, a certain delicacy of artistic conscience, is needed to combat and conquer it. The worst of the business is what I would call the secondary influence of this insatiable demand for virtuosity and technique; an influence far more subtle and insidious than the other. Let us consider it together for a moment.

Remember that there are two standards by which technique can be measured: by its quantity and comprehensiveness, or by its quality and finish. What may be called quantity and comprehensiveness of technique does not take the born virtuoso, the player with a native genius for his instrument, very long to acquire; neither does it need very constant nor arduous practice to maintain it, to keep it in running order. Many a great virtuoso to-day will tell you that he got all his technique in eighteen months or two years, and will tell you the truth. It may even be said, as excellent advice to aspiring beginners: If you cannot acquire a commanding technique on your instrument in two years of hard work, you had better try something else; that instrument is not for you. A consummate virtuoso who got his technique only after many years of technical practice is an extreme rarity in history; Hans von Bülow was the only one I ever heard of. As a rule, consummate technique comes only to him who has a decided inborn talent for it; and it comes to him quickly enough.

What comes more slowly, and requires the most constant and arduous practice to maintain, is the fine quality, the exquisite finish of a player's technique. And nowadays no technique, no matter how comprehensive, is thought worth speaking of unless it has a thoroughly fine quality and

finish. It is to keep up this infinite technical polish that our great virtuosi to-day practise as hard as they do. Moriz Rosenthal could probably give you the whole musical gist of his study in 3rds on the Chopin waltz, could probably play it with absolute freedom and fluency, after a year's absence from the keyboard ; but he can not play it with the exquisite finish he actually does on the concert-platform without constant daily practice. It is the high finish that necessitates all the well-nigh continuous hard work !

Now, to trust the testimony of more than one great contemporary virtuoso, this indispensable exquisiteness of technical finish can not be maintained and kept up to the mark by any amount of practice at what may be called general keyboard gymnastics ; it requires something more specific, constant practice on the particular pieces to be played. And here is where the trouble begins. Every successive time a player plays any given piece, he almost inevitably tends to try and make a little more out of it than he did the last time. A virtuoso's experience with his repertory is, in this respect, like what a certain great 'cellist once told me of his grandfather's making punch. "The old gentleman," said he, "would begin, *secundum artem*, with rum and sugar and lemon and tea and water ; then we would try a glass all round. 'Ah-ha !' grandfather would cry out, 'I think a little brandy would improve this,' and so would add a little brandy. At the next tasting he would find that the added brandy had upset the balance between the sugar and the other ingredients ; so he would propose, and add, a little curaçao ; and so on and so on, after every fresh tasting some new spirit or liqueur would be added, the punch growing more and more piquant, but also stronger and stronger, the while, until it got to be a veritable nectar for the gods — but not for men with heads on their shoulders !" This is just what a virtuoso tends to do with the music he plays, when he plays the same piece a great number of times : every time

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he plays it, he adds just a dash more of spiciness to his performance, indeed, he can hardly help it, it is part of his virtuoso nature so to do. Now, it is not hard to see that a well-nigh endless repetition of this process must inevitably lead to the extravagant, the outrageous. The player's own musical palate becomes jaded, and he finds anything short of extravagance flat and tasteless. Do you think that Ignace Paderewski finds his own pounding disagreeable? I don't. Why, if you or I had heard it six or eight hours a day for four years, it would seem quite normal to us, we should not even recognize it as "pounding" at all. And that is just what Paderewski has been doing: hearing himself bang the box as hard as he can for hours and hours a day since I don't know when.

Pianoforte-pounding is but one form of virtuoso extravagance; outrageousness in phrasing, violence in dynamic contrasts, are others. And the enormously protracted and often repeated practice on particular pieces that the modern virtuoso has to go through, to keep his technical performance up to the highest standard of finish, must almost inevitably tend in the direction of extravagance. No doubt the spirit of every age tends, of itself, in somewhat the same direction: toward stronger and stronger effects. The late Ottó Dresel once told me that the admired simplicity with which Anton Rubinstein played Mozart's A minor rondo, when he was here in the seventies, was more sophisticated than Liszt's most extravagant flights on the keyboard in Paris in the thirties. But, if this tendency to make, and demand, stronger and stronger effects is a natural concomitant of the world's artistic growth through the ages, the additional impulse in the direction of extravagance that virtuosos get from long harping on the same pieces is admirably adapted to assist nature. And, as it is with the virtuoso, so will it be with his public also. This seems to me the gravest charge that virtuosity and triumphant modern technique have to answer.

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some still closer imitations on this second theme. These lead to the close of the first part of the movement, which is repeated.

The free fantasia is devoted to a long and elaborate working-out of the first member of the first theme. The third part begins with the first theme in the tonic, and proceeds regularly, the second theme coming in D major. A short coda on the first member of the first theme ends the movement.

The second movement, *Andante con moto* in E major (3-8 time), is in the sonatina form, that is, the sonata-form without free fantasia. It opens with the first theme in the tonic, E major, in the strings, interrupted at moments by the wind. This is followed by a strong first subsidiary in the tonic, given out *forte* by all the wood-wind and brass over a contrapuntal bass in all the strings in octaves. This subsidiary, by the way, strongly suggests the theme of the trio of the scherzo in the composer's great C major symphony. It is followed by a return of the first theme in the wood-wind in the tonic. This leads to the entrance of the second theme — a clarinet solo over syncopated harmonies in the strings — in the relative C-sharp minor. This theme passes through several modulations in the course of its development. A strong second subsidiary in C-sharp minor follows, given out *fortissimo* by the full orchestra. A conclusion-theme in D major follows, the first violins imitating the 'celli and double-basses against a syncopated accompaniment in the second violins and violas. Then comes a free closing passage on figures from the conclusion-theme, *decrescendo* in the wood-wind and horns.

The second part of the movement — corresponding to the regular third part, there being no free fantasia — follows precisely the same scheme, with the regular changes of tonality. A short coda on the conclusion-theme and first theme closes the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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MORITZ MOSZKOWSKI.

(Born in Breslau on Aug. 23, 1854; still living.)

The third movement, *Tema con Variazioni: Andante* in A major (2-4 time), is based upon a *cantilena* which vividly recalls a once favourite Russian melody, known throughout Germany as "*Der rothe Sarafan*." * It is an excellent example of Moszkowski's characteristic melodic style, and of a certain chromatic element in his harmony which reminds one rather of Spohr. It is given out by the wood-wind, horns, and strings. The eight variations which follow are of various sorts. The first (*Un poco più mosso*) is essentially contrapuntal, the strings varying the theme alternately with the wood-wind and horns. The second (*Un poco più mosso*) is a bravura variation for the first violins, supported by *pizzicato* chords in the other strings, and a tenor *obbligato* melody in the chalumeau of the clarinet. The third (*Allegro con spirito*) is a brisk, chattering movement, and the fourth (*Allegretto con moto*), a bravura variation for the flute, written in the old salon style, accompanied by the strings. The fifth variation (*Lento maestoso all' ongarese*, alternating with *Allegro fuocoso, poco a poco ancora più animato*, in A minor) is an Hungarian *Lassan* and *Friska*.† The sixth is in the shape of a florid *cantilena* for the violins (*Andante tranquillo* in F major), the harp playing an important part in the accompaniment. The seventh (*Allegro scherzando* in A minor) is for all the strings *pizzicati*, one or two wind instruments coming in now and then with a long, sustained note. The eighth, and last, variation (*Un pochino più lento del tema* in A major) presents the theme itself once more, little varied, but more extendedly developed than at first, and with more elaborate harmonization.

The fifth movement, *Perpetuum mobile: Vivace* in F major (4-4 time), adds one more to the already longish list of "Perpetual Motions": Paganini wrote one, Weber wrote one, and who not else? This one is pervaded throughout — or almost throughout — by a restless, scurrying figure in sixteenth-notes, now in the strings, now in the wood-wind, and anon in the full orchestra. It is a favourite bravura-piece with virtuoso orchestras.

This suite is scored for Glockenspiel, 1 piccolo-flute, 2 flutes (both of which are interchangeable with piccolis), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, triangle, harp, and the usual strings. The score is dedicated to the London Philharmonic Society.

* Thalberg wrote a set of variations on it and Lwoff's *Russian Hymn*, opus 17. Lindsay Sloper also wrote a set of variations on the same two melodies.

† The most familiar example of these two Magyar forms here is Liszt's second Hungarian Rhapsody.



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Luigi Cherubini - - - Overture to "Anacreon," Op. 241

Wolfgang Amadeus Mozart - Aria, "L' amero, saro Costante,"
from "Il Re Pastore"

Violin Obbligato by Mr. FRANZ KNEISEL.

Franz Schubert - - - Unfinished Symphony in B minor

I. Allegro moderato (B minor) - - - 3-4

II. Andante con moto (E major) - - - 3-8

Bellini - - - "Casta Diva," from "Norma"

Johannes Brahms - Three Hungarian Dances, Nos. 1, 2, and 6

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I. Allegro molto (G minor) - - - 2-4

II. Allegretto (F major) - - - 2-4

VI. Vivace (D major) - - - 2-4

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OVERTURE TO "ANACREON," IN D MAJOR, OPUS 241.

LUIGI CHERUBINI.

(Born in Florence on Sept. 8, 1760; died in Paris on May 15, 1842.)

The opera of *Anacréon, ou l'Amour fugitif*, the text by Mendouze, the music by Cherubini, was brought out at the Académie de Musique in Paris on October 5, 1803. It was Cherubini's eighth French opera. It has long since passed from the stage, the overture and a delightful air, "*Jeunes filles aux yeux doux*," being all that has survived of it.

The overture begins with a slow introduction, *Largo assai* in D major (2-2 time), the stately character of the opening chords of which contrasts sharply with some pastoral phrases that follow in the horns and other wind instruments. The main body of the overture, *Allegro* in D major (4-4 time), begins softly with a contrapuntal treatment of the only real theme of the movement; for it is irregular in form in this respect, that it has no second nor conclusion themes, only this first theme and one or two subsidiaries. The first subsidiary, beginning with slow harmonies in all the strings, soon follows the exposition of the first theme; and the second subsidiary, a lively violin figure, treated contrapuntally, like almost all else in the overture, makes its first appearance soon after, as a counter-figure to some developments of the first theme in the 'celli. The development and working-out of the somewhat scant thematic material in this overture is exceedingly elaborate and brilliant; the work is an especial favorite with orchestras on account of the brilliant passages there are in it for the violins.

This overture is scored for 2 flutes (of which the second is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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The two existing movements of this symphony, and nine measures of

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the Scherzo, were written in 1822; the MS. bears the date October 30. The score was published posthumously by Spina. It is interesting to note that, of the last two of Schubert's symphonies, this one was written just before, and the one in C major some time after, the production of Beethoven's ninth. The first performance of this symphony in Boston was by the Orchestral Union, Mr. Carl Zerrahn conductor, in the Music Hall on February 26, 1868.

The first movement, *Allegro moderato* in B minor (3-4 time), opens with a grave phrase in the 'celli and double-basses in low octaves; on the ninth measure the first and second violins enter with some nervous passage-work in 3rds and 6ths, which serves as an accompaniment to a plaintive theme of the oboe and clarinet. I have long been in doubt exactly how to classify these three phrases; indeed I think I have classified them differently each time I have had to analyze the symphony for these program-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'celli and double-basses,—or the response to it,—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this. The development of theme and counter-theme is carried on for some eighteen measures, and then suddenly cut short by loud, stertorous syncopated chords in the full orchestra. A long-held D in the horns and bassoons, followed by a simple modulation to G major, leads to the idyllic second theme, sung first by the 'celli against syncopated harmonies in the violas and clarinets, then taken up by the violins in octaves. The development soon assumes an imitative contrapuntal character, the place of a conclusion-theme being taken by some still closer imitations on this second theme. These lead to the close of the first part of the movement, which is repeated.

The free fantasia is devoted to a long and elaborate working-out of the first member of the first theme. The third part begins with the first theme in the tonic, and proceeds regularly, the second theme coming in D major. A short coda on the first member of the first theme ends the movement.

The second movement, *Andante con moto* in E major (3-8 time), is in the sonatina form, that is, the sonata-form without free fantasia. It opens with the first theme in the tonic, E major, in the strings, interrupted at moments by the wind. This is followed by a strong first subsidiary in the tonic, given out *forte* by all the wood-wind and brass over a contrapuntal bass in all the strings in octaves. This subsidiary, by the way, strongly suggests the theme of the trio of the scherzo in the composer's great C major symphony. It is followed by a return of the first theme in the wood-wind in the tonic. This leads to the entrance of the second theme—a clarinet solo over syncopated harmonies in the strings—in the relative C-sharp minor. This theme passes through several modulations in the course of its development. A strong second subsidiary in C-sharp minor follows, given out *fortissimo* by the full orchestra. A conclusion-theme in D major follows, the first violins imitating the 'celli and double-basses against a syncopated accompaniment in the second violins and violas. Then comes a free closing passage on figures from the conclusion-theme, *decrescendo* in the wood-wind and horns.

The second part of the movement — corresponding to the regular third part, there being no free fantasia — follows precisely the same scheme with the regular changes of tonality. A short coda on the conclusion theme and first theme closes the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

THREE HUNGARIAN DANCES (NOS. 1, 2, AND 6) . JOHANNES BRAHMS.

(Scored for orchestra by the composer and Albert Parlow.)

(Brahms born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.

Parlow born at Torgelow, near Uckeründe, on Jan. 1, 1822; died at Wiesbaden on June 27, 1888.)

These dances were originally written for pianoforte four for hands, and published — there are twenty-one of them — without opus number. An arrangement for violin and pianoforte by Joseph Joachim was published by Simrock in Berlin in 1871 and 1880. Many other arrangements have also been published; even one from Nos. 5 and 6 for two voices with pianoforte, by Pauline Viardot-Garcia. The orchestral version of the entire set is published in four books, as follows: —

Book I. (Nos. 1-3) scored by Brahms himself.

Book II. (Nos. 5-6) scored by Albert Parlow.

Book III. (Nos. 11-16) scored by Albert Parlow.

Book IV. (Nos. 17-21) scored by Antonín Dvořák.

These dances are all based on national Magyar melodies, for which Brahms learned to have a peculiar enthusiasm after establishing himself in Vienna. Those given at this concert are: —

I. *Allegro molto* in G minor (2-4 time); it begins with a strong, well-marked theme — the swinging thesis in the violins, violas, and bassoons, the fluttering antithesis in the wood-wind. The full development, or frequent repetition, of this theme is followed by a light *piano* subsidiary, and this, in turn, by a more brilliant second theme — both in the tonic. This first part is followed by a second which resembles it almost exactly.

II. *Allegretto* in F major (2-4 time); after some brief preluding, beginning in D minor, and leading over to F major, the dainty little principal theme is given out by two oboes in 3rds, over a *pizzicato* accompaniment in the strings. This theme is worked up by various combinations of instruments of the wood-wind group, over a *pizzicato* accompaniment. A hushed subsidiary follows in the relative D minor, working up in *crescendo* to the entrance of a buoyant second theme, *fortissimo* in D major. The D minor subsidiary then returns, and a final return of the first theme closes the movement.

VI. *Vivace* in D major (2-4 time); a first theme in D major begins *piano*, and works up more and more strongly up to the entrance of a broader second theme in D minor. The whole movement consists of the alternation of these two themes.

These dances are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added 1 piccolo-flute and triangle, in No. 1; triangle, bass-drum, and cymbals, in No. 2; and 3 trombones in No. 3. The scores bear no dedication.

FOURTH CONCERT,
THURSDAY EVENING, FEBRUARY 22,
AT 8.15.

PROGRAMME.

Hector Berlioz - Overture to "King Lear," in C major, Op. 4

Felix Mendelssohn-Bartholdy Concerto for Violin, in E minor, Op. 64

- | | | | |
|---|---|---|-----|
| I. Allegro molto appassionato (E minor) | - | - | 2-2 |
| II. Andante (C major) | - | - | 6-8 |
| III. Allegretto non troppo (E minor) | - | - | 4-4 |
| Allegro molto vivace (E major) | - | - | 4-4 |

Cesar Franck - - - - - - "Les Eolides"
(First time.)

Ludwig van Beethoven - Symphony No. 8, in F major, Op. 93

- | | | | |
|--|---|---|-----|
| I. Allegro vivace e con brio (F major) | - | - | 3-4 |
| II. Allegretto scherzando (B-flat major) | - | - | 2-4 |
| III. Tempo di menuetto (F major) | - | - | 3-4 |
| IV. Allegro vivace (F major) | - | - | 2-2 |
-

SOLOIST:

Miss LEONORA JACKSON.

This overture, dedicated to Armand Bertin, was written at Nice and Rome in May, 1831, and first performed at the Conservatoire in Paris, under Habeneck's direction, on December 9, 1832. It was Berlioz's first work on a Shakspearean subject.

The slow introduction (*Andante non troppo lento, ma maestoso*, in 4-4 time) begins with a stern, powerful phrase in the violas, 'celli, and double-basses, which somehow reminds one of Lear's

Go, tell the duke and 's wife, I'd speak with them,
Now, presently: bid them come forth and hear me,
Or at their chamber door I'll beat the drum,
Till it cry sleep to death,

before Gloster's castle. It is quite as likely, however, that Berlioz may have associated this violent, recitative-like passage with Lear's casting away Cordelia in the first act of the tragedy. As it dies away in *piano*, its last figure is twice echoed by the horns, these echoes being followed by a soft bare 5th (C-G) on the flutes, eloquently expressive of dead silence. The whole phrase is then repeated in *pianissimo* by the muted violins in octaves, the echoes coming this time on the oboe and flute, followed by a short, anxious fluttering in the higher wood-wind. Then the violas, 'celli, and double-basses continue the phrase once more in *fortissimo*, the last figure of each section being again softly echoed by the horns, the muted violins again answering in softest *pianissimo*. Over a *pizzicato* accompaniment in the strings (plain chords in repeated sextolets) the oboe now outlines a pathetic melody, each section of which is answered by a little, hushed sigh in the first violins; this melody is next taken up by all the wood-wind, the first violins playing a running passage in triplets against it, and the other strings keeping up their *pizzicato* harmonic accompaniment; then the melody passes into the horns and trombones, the repeated

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chords of the accompaniment now being taken up by the wood-wind, while the strings play sweeping, harp-like *arpeggi*. Then all the strings once more take up the initial threatening phrase in *fortissimo* against short, swelling rolls on the kettle-drums, all the wind instruments striking mighty chords every second measure. With the last section of this theme the *fortissimo* changes to *pianissimo*, and the introduction ends.

The main body of the overture (*Allegro disperato ed agitato*, in 2-2 time) begins *fortissimo* with the wild, almost frantic, first theme in the strings, the beginning and end of each phrase being given additional accent by the addition of the wood-wind. Some stormy passage-work in the strings leads to the entrance of an equally violent first subsidiary in A minor, in which the sharply contrasted rhythm of the dotted triplet is especially noticeable. A diminishing passage in the strings ushers in the second theme, a *cantilena* in B minor, at once pathetic and passionate, sung by the oboe. Every listener is free to get from instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes in later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground. This second theme is developed at considerable length. Then comes the working-out, which is dramatic in character rather than contrapuntally elaborate, and is, moreover, somewhat short. The third part of the *Allegro* soon begins with the furious re-entrance of the first theme in the tonic C major; up to this point the orchestration has been exceedingly moderate, the trombones and even the trumpets having hardly appeared at all; but with this re-entrance of the first theme the whole orchestra is now called into play. The first subsidiary follows it quite regularly; but Berlioz was rather famous for writing irregular third parts in his symphonic movements, and he follows his usual bent here:



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the first subsidiary, instead of being followed, as in the first part of the movement, by the second theme, now leads to a thunderous repetition of the threatening, recitative-like phrase of the slow introduction, in the lower strings, wood-wind, and ophicleide,* against high sustained harmonies in the violins in *tremolo*, interrupted ever and anon by crashing chords on the horns, trumpets, and trombones. Toward the close of this tempestuous episode the chord accompaniment in the violins takes up the dotted-triplet rhythm of the first subsidiary, when suddenly a hushed passage of recitative, first in the 'celli and double-basses, then in the first violins, leads to a return of the first subsidiary itself. Some free passage-work then leads to a return of the passionate second theme in the first violins and flute, transposed a 4th higher than in the first part of the movement, but with a changed harmony that still keeps its first phrase, at least, in B minor. This theme is, as before, worked up at considerable length, and leads to a stormy free coda, with which the overture ends.

The work is scored for the ordinary modern grand orchestra, without any of the additional instruments which Berlioz was so fond of using in his subsequent works.

CONCERTO FOR VIOLIN, IN E MINOR, OPUS 64.

FELIX MENDELSSOHN-BARTHOLDY.

This concerto was finished by the composer on September 16, 1844. It is in three connected movements (without waits between).

The first movement, *Allegro molto appassionato* in E minor (2-2 *alla breve* time), begins immediately and without introduction with the first theme, given out by the solo violin over a rustling arpeggio accompaniment in the strings and sustained harmonies in some of the wood-wind. This theme is extendedly developed by the solo instrument, which then proceeds with

*The ophicleide, an instrument now virtually obsolete, was the bass and contra-bass of the old family of keyed-bugles, brass instruments provided with keys, somewhat like those of the flute, clarinet, bassoon, and other wooden wind instruments now in use. It has been advantageously superseded by the bass-tuba, the bass and contra-bass of the more modern family of valve bugles. Composers who used the ophicleide in their scores were only too glad to have the bass-tuba substituted for it, when that incomparably finer instrument came into vogue.

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some cadenza-like passage-work, after which the first theme is repeated and more concisely developed as a *tutti* by the full orchestra. This *tutti* ends with the announcement of the first subsidiary (still in E minor) by the oboes and first violins, against a tremulous accompaniment in repeated chords in the flutes, clarinets, and bassoons, the theme being immediately taken up by the solo instrument and carried out over a similar accompaniment, the development soon assuming the character of brilliant passage-work. A modulation to the relative G major and a descending arpeggio passage in the solo violin lead to the appearance of the second theme, which is first given out *pianissimo* in harmony by the clarinets and flutes, over a sustained organ-point G in the solo instrument, and then taken up and developed by the latter, accompanied alternately by the wood-wind and strings. This second theme is immediately followed by a return to the first theme (in G major). Here the form becomes somewhat unusual; this return of the first theme in the relative major of the tonic sounds at first like the beginning of a conclusion-period, but as it goes on and the working-out of the theme grows more and more elaborate, leading at last to a return of the first subsidiary in the subdominant (A minor), one takes it for the free fantasia. In one sense, it is a sort of free fantasia, for it contains the working-out of two themes and is moreover quite as long as the middle part in most concertos; but, on the other hand, we find it all repeated,—with the usual changes of key and slight alterations in detail—in the third part of the movement, which shows it to be really an unusually long and elaborate conclusion-period to the first part of the movement. Still it also takes the place of a free fantasia, for the little transitional passage on the first theme which leads over from it to the cadenza can hardly be called one, but merely a passing episode. The solo cadenza—written by the composer himself—is not very long, but is exceedingly brilliant, ending with a series of four-string arpeggi which continue on through the whole announcement of the first theme (by the orchestral strings and wind) at the beginning of the third part of the movement. This third part is quite regular: the first subsidiary appears (still in the tonic) as an orchestral *tutti*, and is then taken up by the solo violin, to form a transition to the second theme, which now appears in the tonic (E major) and is developed much as before by the wood-wind and violin. As has already been said, the long conclusion-period is repeated; from the point where the first subsidiary returns, now in the tonic and in a somewhat altered shape, the tempo grows gradually faster and the theme is worked up together with a figure from the first theme to a brilliant coda.

A long-held, swelled and diminished B in the bassoon introduces a brief transitional passage for the wood-wind and strings, leading to the second movement, *Andante* in C major (6-8 time). Over a simple arpeggio accompaniment in full harmony in the strings the solo violin sings the melodious *cantilena* of the principal theme, which is developed throughout its length in this way, the clarinets and bassoons coming in occasionally to add richness of color to the accompaniment. The development of this single theme takes up the whole first part of the movement. The middle part is likewise taken up with the development of the second theme, a more restless melody in D minor, which is worked up alternately by the first violins, 'celli, and first wood-wind in octaves against a waving *tremolo* in the second violins and violas, and a *pizzicato* bass, and by the solo

violin itself, either playing the melody on its E-string over a waving *tremolo* on the A- and D-strings, or else playing the melody in octaves over a similar *tremolo* in the orchestral violins. The third part of the movement is a repetition of the first, the melody being still in the solo violin, but a waving *tremolo* in the orchestral violins and violas being substituted for the former arpeggio accompaniment, and the wood-wind adding its richer color in frequent rising arpeggj.

The third movement opens with a short introduction, *Allegretto non troppo* in E minor (4-4 time), in which the solo instrument plays a few phrases reminding one forcibly of the first theme of the first movement, over full harmony in the strings. The main body of the movement, *Allegro molto vivace* in E major (4-4 time), begins with loud calls on the horns, trumpets, bassoons, and kettle-drums, answered by fairy-like little rising arpeggj in the solo violin and short *tremolos* in the strings. Soon the solo violin dashes upon the brightest, nimblest rondo-theme—the principal theme of the movement, written in Mendelssohn's most tricky, elfin vein. This theme, which is almost always accompanied by the wood-wind and *pizzicati* in the strings, a brilliant, more march-like first subsidiary (which makes its first appearance as an orchestral *tutti*), and a flowing, *cantabile* second theme (which almost always appears as a sort of counter-theme to the first) make up the whole thematic material of the movement, the work-out of which is exceedingly elaborate and brilliant.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

“LES ÉOLIDES,” SYMPHONIC POEM CÉSAR FRANCK.

(Born at Liège on Dec. 10, 1822; died in Paris on Nov. 8, 1890.)

Although no mention is made of it in the score, this symphonic poem is based on, or suggested by, the following poem by Leconte de Lisle, for whom Franck had a great admiration.

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LES ÉOLIDES.

O brises flottantes des cieux,
Du beau printemps douces haleines,
Qui de baisers capricieux
Caressez les monts et les plaines ;

Vierges, filles d'Éole, amantes de la paix,
La nature éternelle à vos chansons s'éveille ;
Et la Dryade assise aux feuillages épais
Verse aux mousses les pleurs de l'aurore vermeille.

Effleurant le cristal des eaux
Comme un vif essaim d'hirondelles,
De l'Eurotas aux verts roseaux
Revenez-vous, Vierges fidèles ?

Quand les cygnes sacrés y nageaient beaux et blancs,
Et qu'un Dieu palpait sur les fleurs de la rive,
Vous gonfliez d'amour la neige de ses flancs
Sous le regard charmé de l'Épouse pensive.

L'air où murmure votre essor
S'emplit d'arome et d'harmonie :
Revenez-vous de l'Ionie,
Ou du vert Hymette au miel d'or ?

Éolides, salut ! O fraîches messagères,
C'est bien vous qui chantiez sur le berceau des Dieux ;
Et le clair Ilyssos, d'un flot mélodieux,
A baigné le duvet de vos ailes légères.

Quand Theugénis au col de lait
Dansait le soir auprès de l'onde,
Vous avez sur sa tête blonde
Semé les roses de Milet.

Nymphes aux pieds ailés, loin du fleuve d'Homère,
Plus tard, prenant la route où l'Alphée aux flots bleus
Suit Aréthuse au sein de l'étendue amère,
Dans l'Ile nourricière aux épis onduleux ;

Sous le platane où l'on s'abrite
Des flèches vermeilles du jour,
Vous avez soupiré l'amour
Sur les lèvres de Théocrite.



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C'est vous qui fîtes don au pasteur solitaire
Des loisirs souhaités à l'ombre des forêts.

Au temps où l'abeille murmure
Et vole à la coupe des lys,
Le Mantouan, sous la ramure,
Vous a parlé d'Amaryllis.

Vous avez écouté, dans les feuilles blotties,
Les beaux adolescents de myrtes couronnés,
Enchainant avec art les molles reparties,
Ouvrir en rougissant les combats alternés ;

Tandis que drapé dans la toge,
Debout à l'ombre du hallier,
Les vieillards décernaient l'éloge,
La coupe ornée ou le bélier.

Vous agitez le saule ou sourit Galatée ;
Et des Nymphes baisant les yeux chargés de pleurs,
Vous berçâtes Daphnis, en leur grotte écartée,
Sur le linceul agreste, étincelant de fleurs.

Quand les vierges au corps d'albâtre
Qu'aimaient les Dieux et les humains,
Portaient des colombes aux mains,
Et d'amour sentaient leurs cœurs battre ;

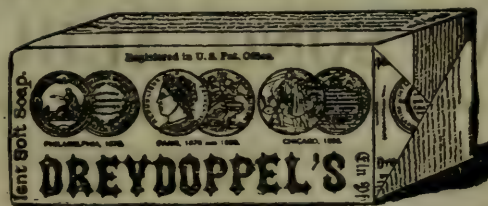
Vous leur chantiez tout bas en un songe charmant
Les hymnes de Vénus, la volupté divine,
Et tendiez leur oreille aux plaintes de l'amant
Qui pleure au seuil nocturne et que le cœur devine.

Oh ! combien vous avez baisé
De bras, d'épaules adorées,
Au bord des fontaines sacrées,
Sur la colline au flanc boisé !

Dans les vallons d'Hellas, dans les champs Italiques,
Dans les Iles d'azur que baigne un flot vermeil
Ouvrez-vous toujours l'aile, Éolides antiques ?
Souriez-vous toujours au pays du Soleil ?

O vous que le thym et l'égile
Ont parfumés, secrets liens
Des douces flûtes de Virgile
Et des roseaux Siciliens ;

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Vous qui flottiez jadis aux lèvres du génie,
 Brises des mois divins, visitez-nous encor;
 Versez-nous en passant, avec vos urnes d'or,
 Le repos et l'amour, la grâce et l'harmonie!

A literal English prose translation of which is:—

THE ÆOLIDAE.

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony: do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fair head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Ilse of waving ears of corn;

under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephyros, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gift of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

while, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is devined by the heart.

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In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's eye, sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

Franck's symphonic poem consists of a single movement, *Allegretto vivo* in A major (3-8 time), which tempo moderates for a while not far from the end of the composition. The form and development are perfectly free. The principal thematic material is a chromatic sigh, with which the work opens; from this sigh are derived various melodic phrases, very similar in character, which keep appearing, vanishing, and reappearing. The development of this simple material is often exceedingly elaborate. There seems to be little attempt to follow Leconte de Lisle's poem in detail, the music confining itself to a picturesque expression of its underlying emotion. The composition is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 1 cymbal (struck with a kettle-drum-stick), harp, and the usual strings. The score bears no dedication.

SYMPHONY NO. 8, IN F MAJOR, OPUS 93.

LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770 (?); died in Vienna on March 26, 1827.)

This symphony was written in 1812, about the same time as the seventh in A major, op. 92. It was first performed at a concert in the Redoutensaal in Vienna on February 27, 1814, and did not find much favor with the audience, although its immediate predecessor, the seventh, had made a great success at a similar concert on December 8 of the previous year. The eighth symphony has generally been considered roughly to mark the beginning of Beethoven's third manner; and it was doubtless a certain

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daring novelty of style, then regarded as eccentricity, in the work that at first prejudiced the public against it. Indeed it must have seemed almost as novel and unprecedented in 1814 as the *Eroica* had before it in 1805. In the matter of thematic material it shows little, if any, change from the composer's second manner; it is rather by its general style, the manner of its development, its overbrimming humor, and wealth in sudden, unexpected effects that it belongs distinctly to this third period. It marks a longish step in the "modern" direction after the seventh symphony; a still longer and more decided one after the great B-flat major trio, which, although marked with a later opus-number (op. 97), was really written about a year before it, in 1811. With the exception of the first, in C major, op. 21, it is the shortest of Beethoven's nine symphonies, and, in a certain sense also, the lightest; its general character is bright, cheerful, and humorous; but its development is often extremely elaborate, and both in the harmony and the working-out it reveals a certain *finesse* that belongs unmistakably to the third manner.

The first movement (*Allegro vivace e con brio*, in F major, 3-4 time) opens, without introduction, with the first theme. This theme is twelve measures long: the first phrase of four measures given out by the full orchestra in *forte*, responded to *piano* by the wood-wind and horns with a four-measure phrase, then responded to with another four-measure phrase by the full orchestra. This first theme is immediately followed by its subsidiary (also in F major), which in turn leads to the entrance of the more melodious, but

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still brisk and cheerful, second theme in D major. The arpeggio counter-figure to this second theme, on the first bassoon, is especially noteworthy for its humorous character. Some passage-work leads to the entrance of the conclusion-theme in C major, and in this key the first part of the movement ends. It is then repeated.

The working-out is not very long, but is none the less elaborate and brilliant, leading by gradual climax to the return of the first theme at the beginning of the third part,—it enters in the 'celli, double-basses, and bassoons, that is in the bass, instead of in the upper voice, and is treated in a more extended manner than at first. Saving this more extended treatment of the first theme, the third part of the movement adheres to the plan of the first part with even more than ordinary strictness. It closes in the tonic exactly as the first part did in the dominant, and is followed by a rather long and very elaborate coda. It will be seen that nothing could be more regular in form than this movement, and, as has been said, the character of the themes themselves, although original and eminently Beethovenish, presents little that could be called particularly novel at the time they were written; but all else in the movement was thoroughly new, the methods of development, the harmonic transitions, even to certain effects of instrumentation.

The second movement (*Allegretto scherzando*, in B-flat major, 2-4 time) is based on the theme of a three-voice circular canon, or round, "*Ta, ta, ta, lieber Mälzel*," sung in honor of the inventor of the metronome at a fare-

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well dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country; Count Brunswick, Stephen Breuning, Maelzel, and other notabilities were present, and Beethoven sang the soprano part in the canon himself. This otherwise inconspicuous fact has some interest, for the allusion to Maelzel and his metronome in the *Allegretto* of the eighth symphony goes beyond the mere employment of the theme of the canon, and is too evident to be overlooked: almost throughout the whole movement the wind instruments, either in a mass by themselves or in sporadic alternation with the strings, keep up a regular, metronomic ticking in sixteenth-notes, like a metronome or other piece of persistent clock-work. Beethoven had a great regard for Maelzel's invention, and looked for important things from it, although it was not perfected at that time. Against the steadily-ticking background of wind instruments, the first violins outline the dainty first theme, each phrase of which is answered by the basses. After a while a bolder second theme, in the dominant F major, comes in in the violins and violas in double-octaves, the wind instruments still keeping up their ticking, and the 'celli and double-basses repeating over and over again the initial figure of the first theme as a *basso ostinato*. This in turn leads to a conclusion-theme in the tonic B-flat major, beginning with little sighs in the wind instruments, interrupted by the persistent initial figure of the first theme, and then developing into a flowing passage in 3rds in the clarinets and bassoons. This first part of the movement is then repeated with but little change, saving some figural variation of the first theme in the violins, and a development of the second in canonical imitation (in the tonic B-flat major) between the clarinets and bassoons, as "antecedent," and the flutes, oboes, violins, and violas, as "consequent." A brief and entirely humorous coda brings the movement to a close. Of this movement Berlioz, in his *Critical Study of Beethoven's Symphonies*, writes as follows:—

The *andante scherzando** is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain; he writes it at a single dash, and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill: they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d'arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical

* Berlioz, like many another Frenchman, had a fine knack of getting the tempo-marks to Beethoven's slow movements wrong.

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arrangement of which is disturbed by the rest which follows the answer of the basses; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons, are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

This measure itself evidently exists only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. One sees once more by this example that the law of square-cut themes may at times be infringed with happy results. Would one believe that this ravishing idyl ends with the one of all common-places for which Beethoven had the most aversion: by the Italian cadence? Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-mediante, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicità*, and then stops short. I have never been able to understand this freak.

Oh! Berlioz! and were you, of all Frenchmen, the one not to take a joke? Well did one Hadow call you a man of "keen though rather intermittent sense of humor." The whole *Allegretto scherzando* — note the "*scherzando*!" — is a joke, if an infinitely graceful and charming one.

The third movement is marked *Tempo di Menuetto* in the score. Hence has arisen no little discussion regarding its proper tempo: Mendelssohn and most classical conductors before him taking the movement as an ordinary symphonic minuet; Wagner, on the other hand, maintaining that it should be taken at the slower, more stately tempo of the old dance-minuet, making it thus correspond to the slow movement of the symphony, the *Allegretto scherzando* corresponding to the lively Scherzo. Here is not the place to rehearse the manifold arguments on either side; suffice it to say that opinion is still divided on the subject. The Trio is especially noteworthy for its delicious dialogue between the clarinet and two horns.

The fourth movement (*Allegro vivace*, in F major, 2-2 time) is a most brilliant, humorous, and elaborately worked-out rondo on two themes. It is one of the earliest known instances of a composer's taking to the device of tuning the pair of kettle-drums otherwise than to the tonic and dominant of the principal key. Beethoven here has his drums tuned an octave apart, both drums giving F. Some of the sudden changes in harmony in this movement are peculiarly startling, and none the less so for being quite regularly brought about. The composer shows a very humorous knack of leading you to expect one thing, and forthwith giving you another. A notable instance of this is where, after the first theme (in the working-out) ends softly in C major, the whole orchestra comes in in unison with a *fortissimo* C-sharp. The ear naturally takes this C-sharp as

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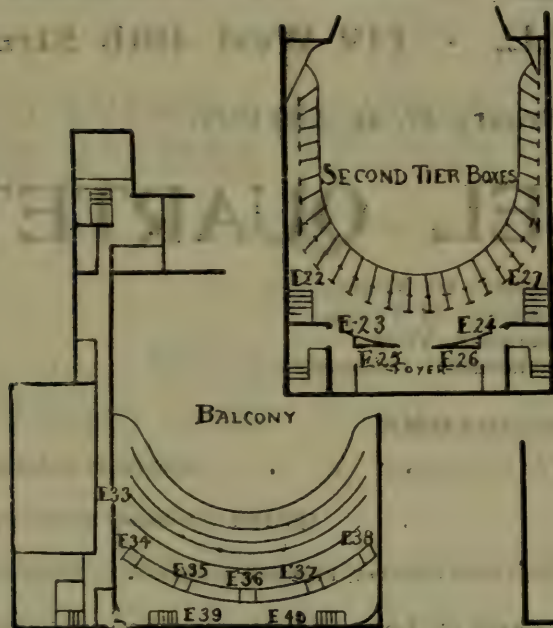
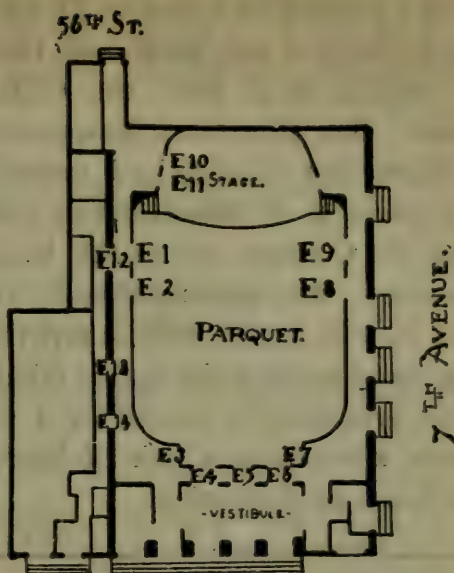
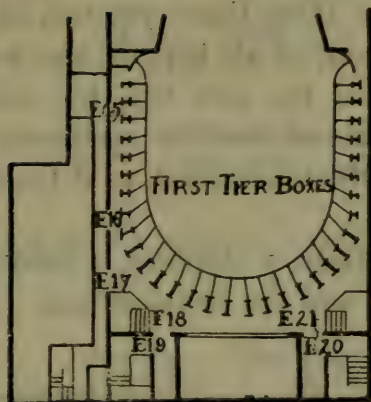
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the bass of an ideal chord of the 6th, on the leading note of D minor. But no! instead of going to D minor, Beethoven cuts the harmonic connection short at this point, and immediately repeats the theme *fortissimo* in F major, as at first; the C-sharp leads nowhere, and was merely a blind. But, after twice disappointing the ear in this way, Beethoven lets his thundering C-sharp lead somewhere, the third time: yet not, as the ear expects, to D minor, but to F-sharp minor, of all keys in the world, taking the C-sharp, not as the leading-note of the new key, but as the dominant! The movement ends, as the finale of the fifth symphony did before it, with almost endless repetitions of the tonic chord, as if the composer could never make up his mind to stop.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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PROGRAMME.

- SCHUMANN Quartet in A minor, Op. 41, No. 1
BACH Suite for Violoncello, in C major
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Josef Haydn - Symphony in G major, "Oxford" (Peters, No. 9;
Rieter-Biedermann, No. 2)

I. Adagio (G major)	-	-	-	-	3-4
Allegro spiritoso (G major)	-	-	-	-	3-4
II. Adagio (D major)	-	-	-	-	2-4
III. Menuetto: Allegretto (G major)	-	-	-	-	3-4
Trio (G major)	-	-	-	-	3-4
IV. Presto (G major)	-	-	-	-	2-4

Felix Mendelssohn-Bartholdy Concerto for Violin, in E minor, Op. 64

I. Allegro molto appassionato (E minor)	-	-	-	2-2
II. Andante (C major)	-	-	-	6-8
III. Allegretto non troppo (E minor)	-	-	-	4-4
Allegro molto vivace (E major)	-	-	-	4-4

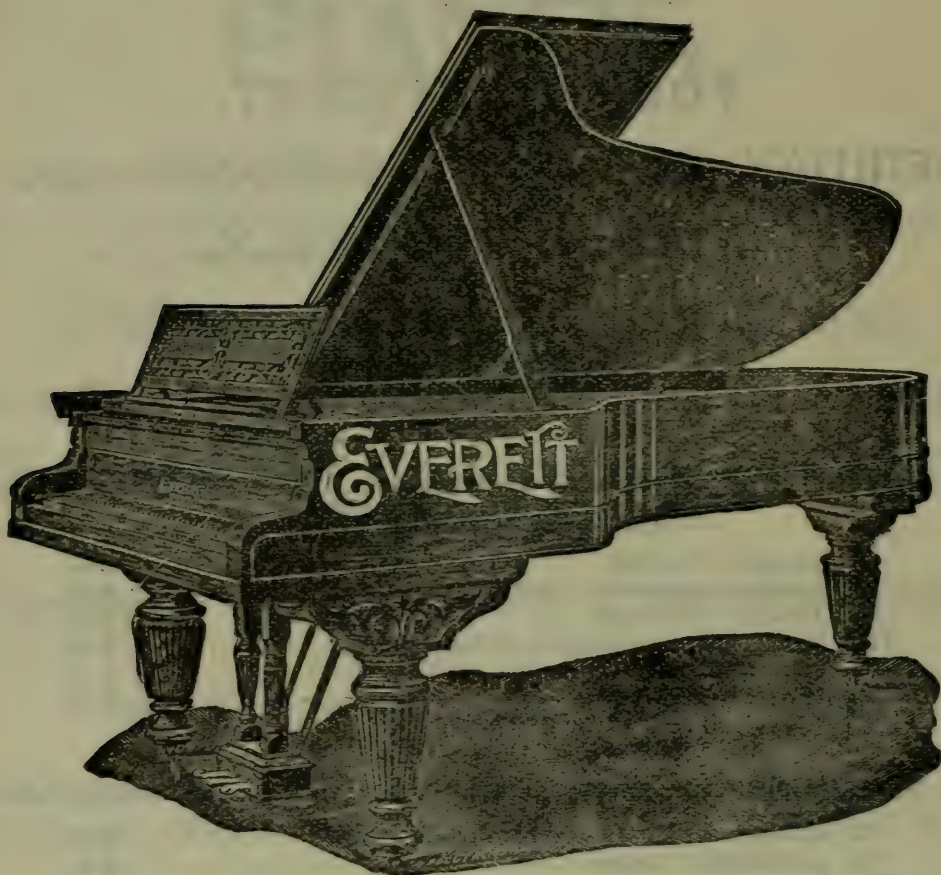
Moritz Moszkowski Four Movements from Suite No. 1, in F major,
Op. 39

I. Allegro molto e brioso (F major)	-	-	-	3 4
II. Allegretto gioioso (D minor)	-	-	-	2 4
III. Tema con Variazioni: Andante (A major)	-	-	-	2-4
V. Perpetuum mobile: Vivace (F major)	-	-	-	4-4

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SYMPHONY IN G MAJOR, "OXFORD" JOSEF HAYDN.

(Born at Rohrau, Lower Austria, on March 31 — April 1? — 1732; died in Vienna on May 31, 1809.)

This symphony is marked "Letter Q" in the catalogue of the London Philharmonic Society; it is No. 9 in the Peters edition, and No. 2 in the edition of Rieter-Biedermann. It was written probably about 1788. It was chosen by the composer for performance, under his own direction, in Oxford, England, in July, 1791, on the occasion of his receiving the degree of Mus. Doc. from the University. This may have been its first public performance, and it certainly got its name therefrom. It was first published in parts (not in score) by Forster in London in the eighties of the last century. The editions (also in parts) by Leduc, in Paris, and André, in Offenbach a / M., seem to have been nothing more than reprints of Forster's; they contain the same misprints. The first edition of the score, by Leduc, near the end of the century, contains no new corrections, and was evidently collated from the parts without revision. The next edition of the score, published by Cianchettini & Sperati, in London, about 1818, differs in no respect from Leduc's. The first carefully revised edition of the score (by Franz Wüllner) was published by Rieter-Biedermann, in Leipzig and Winterthur, in 1868. I find no record of a performance in Boston earlier than January 26, 1882, when it was given in the Music Hall, under Mr. Carl Zerrahn, at a symphony concert of the Harvard Musical Association; but there is no indication of "first time" on the program. The symphony has not been given here for many years.

The first movement opens with a slow introduction, *Adagio* in G major (3-4 time), only twenty measures long. The main body of the movement, *Allegro spiritoso* in G major (3-4 time), is quite irregular in its first part. It begins with the first theme — a quiet thesis in the strings, and a brilliant *forte* antithesis in the full orchestra — which is followed by some

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subsidiary passage-work in the tonic key. The theme then returns again—in the first violins and flute—and is more extendedly developed than before, especially in its antithesis; it returns once more—in the violins against a counter-figure in the oboes—and still in the tonic, to be followed by a new version of the subsidiary in the full orchestra. This debouches, not into a second theme, but into what is practically a short conclusion-theme in the dominant; the brief development of this theme closes the first part, which is repeated.

The free fantasia is long for Haydn, and at times exceedingly elaborate in the way of imitative counterpoint. The recapitulation is far more extendedly developed than the first part, both the themes being subjected to some new working-out; and there is a longish coda. This movement is one of the most complex in all Haydn's symphonies, in spite of the paucity of thematic material.

The second movement, *Adagio* in D major (2-4 time), is simple in form. It consists of the extended development and repetition of a melodious first theme in D major, after which some strong subsidiary passage-work in D minor leads at length to a graceful second theme in the same key and mode. Then the first part (major theme) is repeated with some variation in the treatment, a major version of the second theme appearing near the end, as coda.

The third movement, Menuetto: *Allegretto* in G major (3-4 time), is the regular symphonic minuet of Haydn's day, with a trio in the tonic. The development is quite extended.

The fourth movement, *Presto* in G major (2-4 time), is a brilliant rondo on two contra-dance themes of by no means strongly contrasted character, with occasional stretches of subsidiary passage-work. The persistency with which the first theme keeps reappearing, now in the upper voice, now in the bass, is particularly noteworthy. The working-out in the middle section is protracted and elaborate enough for a sonata movement.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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This concerto was finished by the composer on September 16, 1844. It is in three connected movements (without waits between).

The first movement, *Allegro molto appassionato* in E minor (2-2 *alla breve* time), begins immediately and without introduction with the first theme, given out by the solo violin over a rustling arpeggio accompaniment in the strings and sustained harmonies in some of the wood-wind. This theme is extendedly developed by the solo instrument, which then proceeds with some cadenza-like passage-work, after which the first theme is repeated and more concisely developed as a *tutti* by the full orchestra. This *tutti* ends with the announcement of the first subsidiary (still in E minor) by the oboes and first violins, against a tremulous accompaniment in repeated chords in the flutes, clarinets, and bassoons, the theme being immediately taken up by the solo instrument and carried out over a similar accompaniment, the development soon assuming the character of brilliant passage-work. A modulation to the relative G major and a descending arpeggio passage in the solo violin lead to the appearance of the second theme, which is first given out *pianissimo* in harmony by the clarinets and flutes, over a sustained organ-point G in the solo instrument, and then taken up and developed by the latter, accompanied alternately by the wood-wind and strings. This second theme is immediately followed by a return to the first theme (in G major). Here the form becomes somewhat unusual; this return of the first theme in the relative major of the tonic sounds at first like the beginning of a conclusion-period, but as it goes on and the working-out of the theme grows more and more elaborate, leading at last to a return of the first subsidiary in the subdominant (A minor), one takes it for the free fantasia. In one sense, it is a sort of free fantasia, for it contains the working-out of two themes and is moreover quite as long as the middle part

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in most concertos; but, on the other hand, we find it all repeated — with the usual changes of key and slight alterations in detail — in the third part of the movement, which shows it to be really an unusually long and elaborate conclusion-period to the first part of the movement. Still it also takes the place of a free fantasia, for the little transitional passage on the first theme which leads over from it to the cadenza can hardly be called one, but merely a passing episode. The solo cadenza — written by the composer himself — is not very long, but is exceedingly brilliant, ending with a series of four-string arpeggi which continue on through the whole announcement of the first theme (by the orchestral strings and wind) at the beginning of the third part of the movement. This third part is quite regular: the first subsidiary appears (still in the tonic) as an orchestral *tutti*, and is then taken up by the solo violin, to form a transition to the second theme, which now appears in the tonic (E major) and is developed much as before by the wood-wind and violin. As has already been said, the long conclusion-period is repeated; from the point where the first subsidiary returns, now in the tonic and in a somewhat altered shape, the tempo grows gradually faster and the theme is worked up together with a figure from the first theme to a brilliant coda.

A long-held, swelled and diminished B in the bassoon introduces a brief transitional passage for the wood-wind and strings, leading to the second movement, *Andante* in C major (6-8 time). Over a simple arpeggio accompaniment in full harmony in the strings the solo violin sings the melodious *cantilena* of the principal theme, which is developed throughout its length in this way, the clarinets and bassoons coming in occasionally to add richness of color to the accompaniment. The development of this single theme takes up the whole first part of the movement. The middle part is likewise taken up with the development of the second theme, a

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more restless melody in D minor, which is worked up alternately by the first violins, 'celli, and first wood-wind in octaves against a waving *tremolo* in the second violins and violas, and a *pizzicato* bass, and by the solo violin itself, either playing the melody on its E-string over a waving *tremolo* on the A- and D-strings, or else playing the melody in octaves over a similar *tremolo* in the orchestral violins. The third part of the movement is a repetition of the first, the melody being still in the solo violin, but a waving *tremolo* in the orchestral violins and violas being substituted for the former arpeggio accompaniment, and the wood-wind adding its richer color in frequent rising arpeggi.

The third movement opens with a short introduction, *Allegretto non troppo* in E minor (4-4 time), in which the solo instrument plays a few phrases reminding one forcibly of the first theme of the first movement, over full harmony in the strings. The main body of the movement, *Allegro molto vivace* in E major (4-4 time), begins with loud calls on the horns, trumpets, bassoons, and kettle-drums, answered by fairy-like little rising arpeggi in the solo violin and short *tremolos* in the strings. Soon the solo violin dashes upon the brightest, nimblest rondo-theme — the principal theme of the movement, written in Mendelssohn's most tricky, elfin vein. This theme, which is almost always accompanied by the wood-wind and *pizzicati* in the strings, a brilliant, more march-like first subsidiary (which makes its first appearance as an orchestral *tutti*), and a flowing, *cantabile* second theme (which almost always appears as a sort of counter-theme to the first) make up the whole thematic material of the movement, the working-out of which is exceedingly elaborate and brilliant.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.



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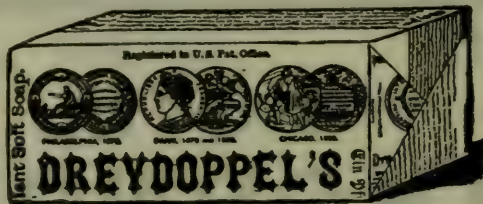
ENTR'ACTE. TECHNIQUE.

This has been called the age of technique. The term is hardly a misnomer, nor would it be if technical virtuosity in playing upon various instruments were less astoundingly developed than it is at present. For the gradual development of more and more expert and comprehensive technique, as age succeeds age, is wholly natural, well-nigh unavoidable. Looked at from this point of view, no one age can strictly be called an "age of technique" more than another. What makes one period more of an age of technique than another is the prominence the technical side of performance assumes therein, and the greater influence it exerts upon other phases of the art.

Virtuosity — which may fairly be called the blossom, the *fine fleur* of technique — has always had an enormous hold upon the public at large. The popular instinct is to make much of the virtuoso, the supreme technician, and ever has been; the great public is, and has been, in favour of the "star system." Indeed, the public often cares as much for the virtuoso who is nothing more nor higher than a virtuoso, whose only stock in trade is his wonderful technique, as for the expert technician who is a thorough artist to boot. Consider the enormous success of the whole Henri Herz school of pianists in their day, men with whom musicians of a higher order had little in common, and, upon the whole, nothing to do; their success was with the public, and pretty closely confined to that.

To-day, however, the specialty-player, the virtuoso who stuck pretty fast by one particular line of playing (generally his own compositions or arrangements) has almost disappeared from the field; what has been called the mere "circus player" is well-nigh extinct. There is hardly a pianist on the concert-stage to-day who could be recognized as a modern equiva-

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lent of Henri Herz, Léopold de Meyer, or James Wehli ; hardly a violinist of exactly the order of, say, Léonard or de Bériot. The great technicians of our time are artists of the first rank all round ; or, if not always quite that, men who assume to be that — by the class of music they play, by their general attitude toward their fellow-artists and the public. The great modern virtuoso plays Bach, Beethoven, Chopin, Schumann, and Brahms ; he may throw in things of the more purely virtuoso sort, by Tausig, Liszt, and others — and the public like him all the better for it. But he does not base his reputation upon the playing of show-pieces ; he puts himself forward as an artist with some claim to be taken seriously.

There was probably never a time when the standard was so high as it is now for mere technical excellence and brilliancy in the performance of great music. The general public has come to demand as great virtuosity in the playing of Bach and Beethoven as in the playing of mere “fire-works.” The thoroughly equipped virtuoso has well-nigh driven the artist of ordinary working technique from the concert field. A pianist may have technique enough to play anything that was ever written respectably well, and have the finest genius, the most comprehensive intellectuality beside ; but, unless he can play a Beethoven sonata like a D’Albert or a de Pachmann, few people care to hear him. Technique has become the *sine qua non* of successful public performance ; without it, the finest and profoundest musical qualities may go begging.

This is perhaps unfortunate, for it tends to put the means before the end in the public mind. I think general musical feeling was in a healthier condition when a pianist like, say, Mendelssohn could have a strong hold upon the more serious portion of the public, without being in the least thrown out of the saddle by the virtuosity of Franz Liszt. The world of music was large enough to hold both. And remember that Liszt was no mere virtuoso, no mere finger-knight, at the period when he and Mendelssohn occupied the concert field together ; he played solid music, as Mendelssohn did ; though he played a good deal else beside — which Mendelssohn did not. The important point is that Liszt, with all his astounding virtuosity, did not in the least spoil Mendelssohn’s public for him. If the two were to return to the concert field to-day, in the course of the same season, Mendelssohn would have no chance at all ; the whole public would go over to Liszt, and give him the go-by.

No doubt one reason why great executants, super-expert technicians, play better music nowadays than they used to fifty or sixty years ago is that the public demands it. Of course there were exceptions in the old days, Thalberg and Liszt at their head ; they were great virtuosi *plus* great artists. But, in the thirties, forties, and fifties of the present century, — you see, I refuse to consider the twentieth century as begun yet, — a virtuoso whose chief (private) ambition was to run races with the higher figures on the metronome would not have been playing Bach and Beethoven in public ; his repertory would have stopped short at fashionable pyrotechnics, he would not have been quoted by serious musicians as among the great *artists* of the day. Yet a certain great pianist of our own time is credibly reported to think more, in his heart of heart, of beating the metronome than of anything else ; and he claims to be an exponent of the very greatest music, too. The fact is that he has gone technique-mad !

. But the worst side of this modern demand for technique at all hazards is not, it seems to me, its seductiveness, the tendency it has to assume an all-importance in the eyes of players and public. This side is bad enough, in all conscience, but not the worst. Its influence in this respect is perfectly patent, it lies on the very surface; and nothing but a certain sturdiness of artistic character, a certain delicacy of artistic conscience, is needed to combat and conquer it. The worst of the business is what I would call the secondary influence of this insatiable demand for virtuosity and technique; an influence far more subtle and insidious than the other. Let us consider it together for a moment.

Remember that there are two standards by which technique can be measured: by its quantity and comprehensiveness, or by its quality and finish. What may be called quantity and comprehensiveness of technique does not take the born virtuoso, the player with a native genius for his instrument, very long to acquire; neither does it need very constant nor arduous practice to maintain it, to keep it in running order. Many a great virtuoso to-day will tell you that he got all his technique in eighteen months or two years, and will tell you the truth. It may even be said, as excellent advice to aspiring beginners: If you cannot acquire a commanding technique on your instrument in two years of hard work, you had better try something else; that instrument is not for you. A consummate virtuoso who got his technique only after many years of technical practice is an extreme rarity in history; Hans von Bülow was the only one I ever heard of. As a rule, consummate technique comes only to him who has a decided inborn talent for it; and it comes to him quickly enough.

What comes more slowly, and requires the most constant and arduous practice to maintain, is the fine quality, the exquisite finish of a player's technique. And nowadays no technique, no matter how comprehensive, is thought worth speaking of unless it has a thoroughly fine quality and finish. It is to keep up this infinite technical polish that our great virtuosos to-day practise as hard as they do. Moriz Rosenthal could probably give you the whole musical gist of his study in 3rds on the Chopin waltz, could probably play it with absolute freedom and fluency, after a year's absence from the keyboard; but he can not play it with the

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Now, to trust the testimony of more than one great contemporary virtuoso, this indispensable exquisiteness of technical finish can not be maintained and kept up to the mark by any amount of practice at what may be called general keyboard gymnastics; it requires something more specific, constant practice on the particular pieces to be played. And here is where the trouble begins. Every successive time a player plays any given piece, he almost inevitably tends to try and make a little more out of it than he did the last time. A virtuoso's experience with his repertory is, in this respect, like what a certain great 'cellist once told me of his grandfather's making punch. "The old gentleman," said he, "would begin, *secundum artem*, with rum and sugar and lemon and tea and water; then we would try a glass all round. 'Ah-ha!' grandfather would cry out, 'I think a little brandy would improve this,' and so would add a little brandy. At the next tasting he would find that the added brandy had upset the balance between the sugar and the other ingredients; so he would propose, and add, a little curaçao; and so on and so on, after every fresh tasting some new spirit or liqueur would be added, the punch growing more and more piquant, but also stronger and stronger, the while, until it got to be a veritable nectar for the gods — but not for men with heads on their shoulders!" This is just what a virtuoso tends to do with the music he plays, when he plays the same piece a great number of times: every time he plays it, he adds just a dash more of spiciness to his performance, indeed, he can hardly help it, it is part of his virtuoso nature so to do. Now, it is not hard to see that a well-nigh endless repetition of this process must inevitably lead to the extravagant, the outrageous. The player's own musical palate becomes jaded, and he finds anything short of extravagance flat and tasteless. Do you think that Ignace Paderewski finds his own pounding disagreeable? I don't. Why, if you or I had heard it six or eight hours a day for four years, it would seem quite normal to us, we should not even recognize it as "pounding" at all. And that is just what Paderewski has been doing: hearing himself bang the box as hard as he can for hours and hours a day since I don't know when.

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"EMOTION."

That music expresses emotion is so generally accepted that there is no need of combating the idea. And, if music expresses emotion, it follows logically that the musical performer should, on his part, express emotion, too. Both of these statements may be accepted as axiomatic. The chief trouble with them is that they really say very little.

Music expresses emotion; yes, but what emotion? I have gone over this ground before, and need repeat no arguments here; let it be enough to repeat that music, in itself,—that is, absolute music,—expresses no particular emotion definitely and distinctly; it expresses emotion in degree, but not in kind. It is the performer who, in harmony with his conception of the music (which conception may be arrived at in various ways), expresses particular emotions with recognizable distinctness. It is he who gives definiteness to the merely vague, indeterminate, though perhaps

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exceedingly intense and violent, emotionality he finds in the music. And just here the question naturally arises: If the emotional expression of the music itself is really vague and indeterminate, by what right does the performer give it definiteness, so that the hearer can recognize that he expresses this or that particular emotion, in preference to any other? Furthermore, in the case of absolute music — without either text or suggestive title — how can it be justly said that he expresses the wrong emotion? will not the music warrant his expressing one emotion as well as another?

This question is not by any means easy to answer. If we take the premisses literally, and reason from them with logical strictness, the answer is plain: one emotion will do as well as another, and the performer can not justly be said to express a wrong emotion. The trouble is that the premisses are not to be taken with entire literalness; or rather, that the two premisses given do not really cover the whole ground. There is still another point to be considered, which will affect our reasoning to a marked extent.

Though it is quite true that music does not, in itself, express any particular emotion with recognizable definiteness, it is equally true that the character of a musical composition, or phrase, may be more compatible with the performer's expressing one emotion than another. Some phrases which are to be recognized as quite adequate vehicles for the expression of what is commonly called "sentiment," general emotional sensibility, may be utterly inadequate vehicles for the expression of vehement passion. The performer, very likely, *can* express passion through them, but the expression will seem either weak or overwrought. Just as an actor may be able to say "I like pie" in accents of passionate adoration; but I hardly need point out what the effect upon the listener is likely to be. Of course the incongruity between matter and manner, between phraseology and expression, can hardly ever be as striking and crass in music as in articulate speech; but a certain incongruity can nevertheless be apparent.

If some composer of popular sheet-ballads were to take Tristan's words:—

Aus Vaters Noth und Mutter Weh',
aus Liebesthränen eh' und je,
aus Lachen und Weinen, Wonne und Wunden
hab' ich des Trankes Gifte gefunden,

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and set them to music of about the calibre of, say, "Lily Dale," and a singer were to sing the melody with all the expression of passionate despair befitting Wagner's text,—even though he were to omit the words, and only vocalize,—one could hardly avoid a certain sense of incongruity between the melody and the singer's expression. The notorious "Handel Largo" has been called insufferably vulgar; I have called it so myself, and am by no means alone in this opinion. But neither Handel's melody nor his harmony are in the least vulgar; how, then, can the "Largo" be vulgar? Simply because Handel wrote the melody for a single soprano voice, with simple accompaniment for string orchestra, to the following words:

Ombra mai fù
Di vegetabili
Cari ed amabili
Soave più.*

The thing is simply pastoral and idyllic, and, when treated as such, is exquisite. But, write it out for colossal orchestra and organ, so that it sounds like an Olympian hymn to Zeus, and the melody becomes immediately weak and vulgar, because inadequate. The fire that will boil eggs is poor for the smelting of metals.

In general it may be said that the performer gives the wrong expression to a piece of music, or even a single phrase, when he tries to express an emotion to the true expression of which the piece or phrase is either inadequate or more than adequate. It is more a matter of congruity (or incongruity) of emotional depth, emotional calibre, than of emotional identity or similarity. Whether a phrase expresses joy or grief may well be doubted; leaving singing aside,—where the text will unfailingly give the clew,—and taking mere instrumental performance, it may well be doubted whether the player expresses joy or grief. But whether he expresses pathos or passion is another matter, for the expression of passion is more vehement than that of pathos. And, if he plays a merely pathetic phrase—that is a phrase the emotional quality of which goes no deeper than the pathetic level—with passionate vehemence, one can

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reasonably charge him with overdoing things. In the same way, he may fall short of the mark by playing with mere sweet sensibility a phrase that really brims over with passion.

In common parlance, according to our ordinary modes of thought, we associate certain emotions with a pretty definite degree of violence. We do not like as strongly as we love; our hate is fiercer than our dislike. We accept sexual passion as a more vehement affair than a sense of filial affection. The mere "*joie de vivre*" is generally looked upon as a less intense feeling than rapt ecstasy. He who is really ecstatic over old Burgundy is either an exception, as men go, or has had too much. And it is in the grade, the intensity and depth, of emotion to be expressed that the musical performer may go wrong. If we then say that he expresses the wrong emotion, we have committed no unwarrantable stretching of terms, for every one will understand what we mean. If we say that a singer, who sings the phrase in Bach's *St. Matthew-Passion*, "as He at table sat," with tragic bathos, gives the wrong emotional expression, we are quite right; for the phrase in itself expresses no emotion whatever. There is nothing emotional in sitting at table—*per se*.

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MORITZ MOSZKOWSKI.

(Born in Breslau on Aug. 23, 1854; still living.)

Two movements of this suite (the third and fifth) were played here by the Symphony Orchestra, under Mr. Arthur Nikisch, on April 8, 1893.

The first movement, *Allegro molto e brioso* in F major (3-4 time), contains the presentation and working-out of two contrasted principal themes, with now and then a subsidiary phrase. For the first twenty-five pages, or so, of the score the form seems to be that of the scherzo with trio. The movement opens *fortissimo* with the first theme in the full orchestra, the scherzo-like theme itself being mostly in the bass; after an extended development of this theme, and a subsidiary passage of somewhat more *cantabile* character (the melody in the first violins and third horn), a calmer second theme makes its appearance in D major in the horns, and is extendedly developed by various groups of instruments. The development of this theme, too, leads to the appearance of a *cantabile* subsidiary phrase (*pianissimo* in the first violins) which is really little less than a rhythmic variant of the first subsidiary. This second theme one takes at first to be the trio of the scherzo, especially as the first theme reappears after it.

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But this return of the first theme is not in the tonic, and subsequent developments show that the form of scherzo with trio, if ever contemplated, is wholly abandoned. The remainder of the movement consists of the working-out, now in alternation, now in conjunction, of the thematic material already presented. The form is quite free.

The second movement, *Allegretto giojoso* in D minor (2-4 time), is in almost precisely the same form as the first. Over a *pizzicato* accompaniment the tricky first theme is given out in alternate phrases by the violas and clarinet in the tonic D minor, the antithesis coming in the first violins. This theme is then developed at some length. The development is of the free melodic sort, the characteristic arpeggio, which is part of the theme, being taken as a point of departure for various melodic formations. A quieter second theme appears in the strings and wind in B-flat major (the melody at first in the first violins, 'celli, and clarinet), and is developed in alternation with a livelier subsidiary (in the strings and wood-wind alternately). After a while figures from the first theme begin to reappear, and the remainder of the movement is devoted to new developments on this theme, the second theme making a final appearance just before the close.

The third movement, *Tema con Variazioni: Andante* in A major (2-4 time), is based upon a *cantilena* which vividly recalls a once favourite Russian melody, known throughout Germany as "*Der rothe Sarafan*."* It is an excellent example of Moszkowski's characteristic melodic style, and of a certain chromatic element in his harmony which reminds one rather

*Thalberg wrote a set of variations on it and Lwoff's *Russian Hymn*, opus 17. Lindsay Sloper also wrote a set of variations on the same two melodies.



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of Spohr. It is given out by the wood-wind, horns, and strings. The eight variations which follow are of various sorts. The first (*Un poco più mosso*) is essentially contrapuntal, the strings varying the theme alternately with the wood-wind and horns. The second (*Un poco più mosso*) is a bravura variation for the first violins, supported by *pizzicato* chords in the other strings, and a tenor *obbligato* melody in the chalumeau of the clarinet. The third (*Allegro con spirito*) is a brisk, chattering movement, and the fourth (*Allegretto con moto*), a bravura variation for the flute, written in the old salon style, accompanied by the strings. The fifth variation (*Lento maestoso all' ongarese*, alternating with *Allegro fuocoso, poco a poco ancora più animato*, in A minor) is an Hungarian *Lassan* and *Friska*.* The sixth is in the shape of a florid *cantilena* for the violins (*Andante tranquillo* in F major), the harp playing an important part in the accompaniment. The seventh (*Allegro scherzando* in A minor) is for all the strings *pizzicati*, one

* The most familiar example of these two Magyar forms here is Liszt's second Hungarian Rhapsody.

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Tuesday, March 6, at 8.15 P.M.

PROGRAMME.

SCHUMANN Quartet in A minor, Op. 41, No. 1
BACH Suite for Violoncello, in C major
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or two wind instruments coming in now and then with a long, sustained note. The eighth, and last, variation (*Un pochino più lento del tema* in A major) presents the theme itself once more, little varied, but more extendedly developed than at first, and with more elaborate harmonization.

The fifth movement, *Perpetuum mobile: Vivace* in F major (4-4 time), adds one more to the already longish list of "Perpetual Motions": Paganini wrote one, Weber wrote one, and who not else? This one is pervaded throughout—or almost throughout—by a restless, scurrying figure in sixteenth-notes, now in the strings, now in the wood-wind, and anon in the full orchestra. It is a favourite bravura-piece with virtuoso orchestras.

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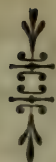
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PROGRAMME.

Hector Berlioz - Overture to "King Lear," in C major, Op. 4

Felix Mendelssohn-Bartholdy Concerto for Violin, in E minor, Op. 64

- | | | | |
|---|---|---|-----|
| I. Allegro molto appassionato (E minor) | - | - | 2-2 |
| II. Andante (C major) | - | - | 6-8 |
| III. Allegretto non troppo (E minor) | - | - | 4-4 |
| Allegro molto vivace (E major) | - | - | 4-4 |

Richard Wagner Entr'acte, Dance of Apprentices, Procession of the
Master Singers, and Homage to Hans Sachs,
from "The Master Singers of Nuremberg,"
Act III.

Ludwig van Beethoven - Symphony No. 8, in F major, Op. 93

- | | | | |
|--|---|---|-----|
| I. Allegro vivace e con brio (F major) | - | - | 3-4 |
| II. Allegretto scherzando (B-flat major) | - | - | 2-4 |
| III. Tempo di menuetto (F major) | - | - | 3-4 |
| IV. Allegro vivace (F major) | - | - | 2-2 |

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This overture, dedicated to Armand Bertin, was written at Nice and Rome in May, 1831, and first performed at the Conservatoire in Paris, under Habeneck's direction, on December 9, 1832. It was Berlioz's first work on a Shakspearean subject.

The slow introduction (*Andante non troppo lento, ma maestoso*, in 4-4 time) begins with a stern, powerful phrase in the violas, 'celli, and double-basses, which somehow reminds one of Lear's

Go, tell the duke and 's wife, I'd speak with them,
Now, presently: bid them come forth and hear me,
Or at their chamber door I'll beat the drum,
Till it cry sleep to death,

before Gloster's castle. It is quite as likely, however, that Berlioz may have associated this violent, recitative-like passage with Lear's casting away Cordelia in the first act of the tragedy. As it dies away in *piano*, its last figure is twice echoed by the horns, these echoes being followed by a soft bare 5th (C-G) on the flutes, eloquently expressive of dead silence. The whole phrase is then repeated in *pianissimo* by the muted violins in octaves, the echoes coming this time on the oboe and flute, followed by a short, anxious fluttering in the higher wood-wind. Then the violas, 'celli, and double-basses continue the phrase once more in *fortissimo*, the last figure of each section being again softly echoed by the horns, the muted violins again answering in softest *pianissimo*. Over a *pizzicato* accompani-

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ment in the strings (plain chords in repeated sextolets) the oboe now outlines a pathetic melody, each section of which is answered by a little, hushed sigh in the first violins; this melody is next taken up by all the wood-wind, the first violins playing a running passage in triplets against it, and the other strings keeping up their *pizzicato* harmonic accompaniment; then the melody passes into the horns and trombones, the repeated chords of the accompaniment now being taken up by the wood-wind, while the strings play sweeping, harp-like *arpeggi*. Then all the strings once more take up the initial threatening phrase in *fortissimo* against short, swelling rolls on the kettle-drums, all the wind instruments striking mighty chords every second measure. With the last section of this theme the *fortissimo* changes to *pianissimo*, and the introduction ends.

The main body of the overture (*Allegro disperato ed agitato*, in 2-2 time) begins *fortissimo* with the wild, almost frantic, first theme in the strings, the beginning and end of each phrase being given additional accent by the addition of the wood-wind. Some stormy passage-work in the strings leads to the entrance of an equally violent first subsidiary in A minor, in which the sharply contrasted rhythm of the dotted triplet is especially noticeable. A diminishing passage in the strings ushers in the second theme, a *cantilena* in B minor, at once pathetic and passionate, sung by the oboe. Every listener is free to get from instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme,

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especially when it comes in later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground. This second theme is developed at considerable length. Then comes the working-out, which is dramatic in character rather than contrapuntally elaborate, and is, moreover, somewhat short. The third part of the *Allegro* soon begins with the furious re-entrance of the first theme in the tonic C major; up to this point the orchestration has been exceedingly moderate, the trombones and even the trumpets having hardly appeared at all; but with this re-entrance of the first theme the whole orchestra is now called into play. The first subsidiary follows it quite regularly; but Berlioz was rather famous for writing irregular third parts in his symphonic movements, and he follows his usual bent here: the first subsidiary, instead of being followed, as in the first part of the movement, by the second theme, now leads to a thunderous repetition of the threatening, recitative-like phrase of the slow introduction, in the lower strings, wood-wind, and ophicleide,* against high sustained harmonies in the violins in *tremolo*, interrupted ever and anon by crashing chords on the horns, trumpets, and trombones. Toward the close of this tempestuous episode the chord accompaniment in the violins takes up the dotted-triplet rhythm of the first subsidiary, when suddenly a hushed passage of recitative, first in the 'celli and double-basses, then in the first violins, leads to a return of the first subsidiary itself. Some free passage-work then leads

* The ophicleide, an instrument now virtually obsolete, was the bass and contra-bass of the old family of keyed-bugles, brass instruments provided with keys, somewhat like those of the flute, clarinet, bassoon, and other wooden wind instruments now in use. It has been advantageously superseded by the bass-tuba, the bass and contra-bass of the more modern family of valve bugles. Composers who used the ophicleide in their scores were only too glad to have the bass-tuba substituted for it, when that incomparably finer instrument came into vogue.

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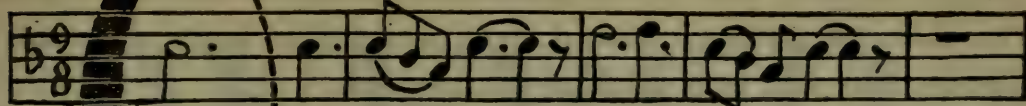
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to a return of the passionate second theme in the first violins and flute transposed a 4th higher than in the first part of the movement, but with a changed harmony that still keeps its first phrase, at least, in B minor. This theme is, as before, worked up at considerable length, and leads to a stormy free coda, with which the overture ends.

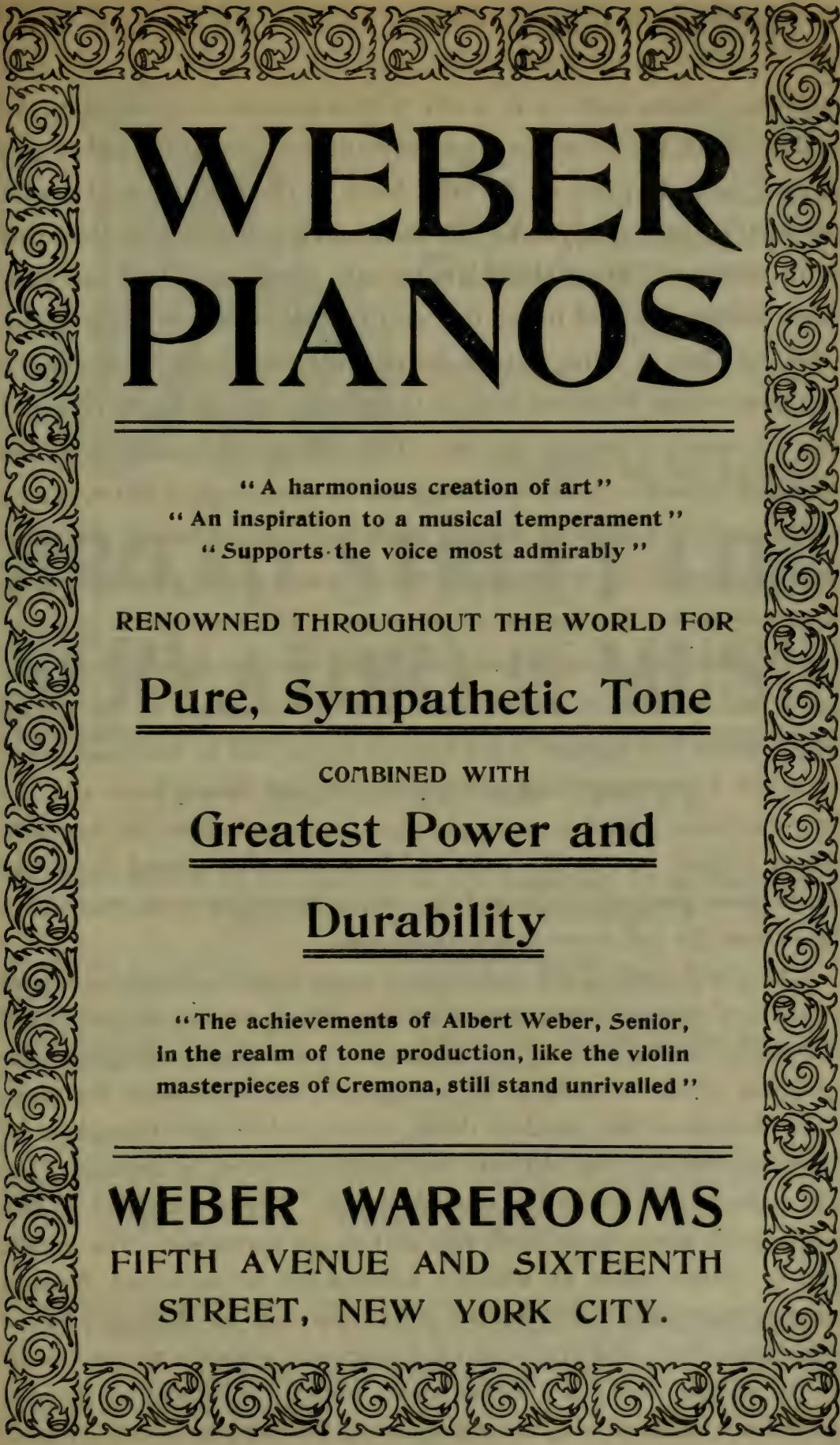
The work is scored for the ordinary modern grand orchestra, without any of the additional instruments which Berlioz was so fond of using in his subsequent works.

CONCERTO FOR VIOLIN, IN E MINOR, OPUS 64.

FELIX MENDELSSOHN-BARTHOLDY.

This concerto was finished by the composer on September 16, 1844. It is in three connected movements (without waits between).

The first movement, *Allegro molto appassionato* in E minor (2-2 *alla breve* time), begins immediately and without introduction with the first theme, given out by the solo violin over a rustling arpeggio accompaniment in the strings and sustained harmonies in some of the wood-wind. This theme is extendedly developed by the solo instrument, which then proceeds with some cadenza-like passage-work, after which the first theme is repeated and more concisely developed as a *tutti* by the full orchestra. This *tutti* ends with the announcement of the first subsidiary (still in E minor) by the oboes and first violins, against a tremulous accompaniment in repeated chords in the flutes, clarinets, and bassoons, the theme being immediately taken up by the solo instrument and carried out over a similar accompaniment, the development soon assuming the character of brilliant passage-work. A modulation to the relative G major and a descending arpeggio passage in the solo violin lead to the appearance of the second theme, which is first given out *pianissimo* in harmony by the clarinets and flutes, over a sustained organ-point G in the solo instrument, and then taken up and developed by the latter, accompanied alternately by the wood-wind and strings. This second theme is immediately followed by a return to the first theme (in G major). Here the form becomes somewhat unusual; this return of the first theme in the relative major of the tonic sounds at first like the beginning of a conclusion-period, but as it goes on and the working-out of the



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theme grows more and more elaborate, leading at last to a return of the first subsidiary in the subdominant (A minor), one takes it for the free fantasia. In one sense, it is a sort of free fantasia, for it contains the working-out of two themes and is moreover quite as long as the middle part in most concertos; but, on the other hand, we find it all repeated — with the usual changes of key and slight alterations in detail — in the third part of the movement, which shows it to be really an unusually long and elaborate conclusion-period to the first part of the movement. Still it also takes the place of a free fantasia, for the little transitional passage on the first theme which leads over from it to the cadenza can hardly be called one, but merely a passing episode. The solo cadenza — written by the composer himself — is not very long, but is exceedingly brilliant, ending with a series of four-string arpeggi which continue on through the whole announcement of the first theme (by the orchestral strings and wind) at the beginning of the third part of the movement. This third part is quite regular: the first subsidiary appears (still in the tonic) as an orchestral *tutti*, and is then taken up by the solo violin, to form a transition to the second theme, which now appears in the tonic (E major) and is developed much as before by the wood-wind and violin. As has already been said, the long conclusion-period is repeated; from the point where the first subsidiary returns, now in the tonic and in a somewhat altered shape, the tempo grows gradually faster and the theme is worked up together with a figure from the first theme to a brilliant coda.

A long-held, swelled and diminished B in the bassoon introduces a brief transitional passage for the wood-wind and strings, leading to the second movement, *Andante* in C major (6-8 time). Over a simple arpeggio accompaniment in full harmony in the strings the solo violin sings the melodious *cantilena* of the principal theme, which is developed throughout its length in this way, the clarinets and bassoons coming in occasionally to add richness of color to the accompaniment. The development of this single theme takes up the whole first part of the movement. The middle part is likewise taken up with the development of the second theme, a more restless melody in D minor, which is worked up alternately by the first violins, 'celli, and first wood-wind in octaves against a waving *tremolo* in the second violins and violas, and a *pizzicato* bass, and by the solo violin itself, either playing the melody on its E-string over a waving *tremolo*

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on the A- and D-strings, or else playing the melody in octaves over a similar *tremolo* in the orchestral violins. The third part of the movement is a repetition of the first, the melody being still in the solo violin, but a waving *tremolo* in the orchestral violins and violas being substituted for the former arpeggio accompaniment, and the wood-wind adding its richer color in frequent rising arpeggj.

The third movement opens with a short introduction, *Allegretto non troppo* in E minor (4-4 time), in which the solo instrument plays a few phrases reminding one forcibly of the first theme of the first movement, over full harmony in the strings. The main body of the movement, *Allegro molto vivace* in E major (4-4 time), begins with loud calls on the horns, trumpets, bassoons, and kettle-drums, answered by fairy-like little rising arpeggj in the solo violin and short *tremolos* in the strings. Soon the solo violin dashes upon the brightest, nimblest rondo-theme — the principal theme of the movement, written in Mendelssohn's most tricky, elfin vein. This theme, which is almost always accompanied by the wood-wind and *pizzicati* in the strings, a brilliant, more march-like first subsidiary (which makes its first appearance as an orchestral *tutti*), and a flowing, *cantabile* second theme (which almost always appears as a sort of counter-theme to

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the first) make up the whole thematic material of the movement, the working-out of which is exceedingly elaborate and brilliant.

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Music expresses emotion; yes, but what emotion? I have gone over this ground before, and need repeat no arguments here; let it be enough to repeat that music, in itself,—that is, absolute music,—expresses no particular emotion definitely and distinctly; it expresses emotion in degree, but not in kind. It is the performer who, in harmony with his conception of the music (which conception may be arrived at in various ways), expresses particular emotions with recognizable distinctness. It is he who gives definiteness to the merely vague, indeterminate, though perhaps exceedingly intense and violent, emotionality he finds in the music. And

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just here the question naturally arises: If the emotional expression of the music itself is really vague and indeterminate, by what right does the performer give it definiteness, so that the hearer can recognize that he expresses this or that particular emotion, in preference to any other? Furthermore, in the case of absolute music — without either text or suggestive title — how can it be justly said that he expresses the wrong emotion? will not the music warrant his expressing one emotion as well as another?

This question is not by any means easy to answer. If we take the premisses literally, and reason from them with logical strictness, the answer is plain: one emotion will do as well as another, and the performer can not justly be said to express a wrong emotion. The trouble is that the premisses are not to be taken with entire literalness; or rather, that the two premisses given do not really cover the whole ground. There is still another point to be considered, which will affect our reasoning to a marked extent.

Though it is quite true that music does not, in itself, express any particular emotion with recognizable definiteness, it is equally true that the character of a musical composition, or phrase, may be more compatible with the performer's expressing one emotion than another. Some phrases which are to be recognized as quite adequate vehicles for the expression of what is commonly called "sentiment," general emotional sensibility, may be utterly inadequate vehicles for the expression of vehement passion. The

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performer, very likely, *can* express passion through them, but the expression will seem either weak or overwrought. Just as an actor may be able to say "I like pie" in accents of passionate adoration; but I hardly need point out what the effect upon the listener is likely to be. Of course the incongruity between matter and manner, between phraseology and expression, can hardly ever be as striking and crass in music as in articulate speech; but a certain incongruity can nevertheless be apparent.

If some composer of popular sheet-ballads were to take Tristan's words:—

Aus Vaters Noth und Mutter Weh',
aus Liebesthränen eh' und je,
aus Lachen und Weinen, Wonne und Wunden
hab' ich des Trankes Gifte gefunden,

and set them to music of about the calibre of, say, "Lily Dale," and a singer were to sing the melody with all the expression of passionate despair befitting Wagner's text,—even though he were to omit the words, and only vocalize,—one could hardly avoid a certain sense of incongruity between the melody and the singer's expression. The notorious "Handel Largo" has been called insufferably vulgar; I have called it so myself, and am by no means alone in this opinion. But neither Handel's melody

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nor his harmony are in the least vulgar; how, then, can the "Largo" be vulgar? Simply because Handel wrote the melody for a single soprano voice, with simple accompaniment for string orchestra, to the following words:

Ombra mai fù
Di vegetabili
Cari ed amabili
Soave più.*

The thing is simply pastoral and idyllic, and, when treated as such, is exquisite. But, write it out for colossal orchestra and organ, so that it sounds like an Olympian hymn to Zeus, and the melody becomes immediately weak and vulgar, because inadequate. The fire that will boil eggs is poor for the smelting of metals.

In general it may be said that the performer gives the wrong expression to a piece of music, or even a single phrase, when he tries to express an emotion to the true expression of which the piece or phrase is either inadequate or more than adequate. It is more a matter of congruity (or incongruity) of emotional depth, emotional calibre, than of emotional identity or similarity. Whether a phrase expresses joy or grief may well be doubted; leaving singing aside,—where the text will unfailingly give the clew,—and taking mere instrumental performance, it may well be doubted whether the player expresses joy or grief. But whether he expresses pathos or passion is another matter, for the expression of passion is more vehement than that of pathos. And, if he plays a merely pathetic phrase — that is a phrase the emotional quality of which goes no

* There never was a pleasanter shade of sweet and lovely plants.

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deeper than the pathetic level—with passionate vehemence, one can reasonably charge him with overdoing things. In the same way, he may fall short of the mark by playing with mere sweet sensibility a phrase that really brims over with passion.

In common parlance, according to our ordinary modes of thought, we associate certain emotions with a pretty definite degree of violence. We do not like as strongly as we love; our hate is fiercer than our dislike. We accept sexual passion as a more vehement affair than a sense of filial affection. The mere "*joie de vivre*" is generally looked upon as a less intense feeling than rapt ecstasy. He who is really ecstatic over old Burgundy is either an exception, as men go, or has had too much. And it is in the grade, the intensity and depth, of emotion to be expressed that the musical performer may go wrong. If we then say that he expresses the wrong emotion, we have committed no unwarrantable stretching of terms, for every one will understand what we mean. If we say that a singer, who sings the phrase in Bach's *St. Matthew-Passion*, "as He at table sat," with tragic bathos, gives the wrong emotional expression, we are quite right; for the phrase in itself expresses no emotion whatever. There is nothing emotional in sitting at table — *per se*.

TECHNIQUE.

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gradual development of more and more expert and comprehensive technique, as age succeeds age, is wholly natural, well-nigh unavoidable. Looked at from this point of view, no one age can strictly be called an "age of technique" more than another. What makes one period more of an age of technique than another is the prominence the technical side of performance assumes therein, and the greater influence it exerts upon other phases of the art.

Virtuosity — which may fairly be called the blossom, the *fine fleur* of technique — has always had an enormous hold upon the public at large. The popular instinct is to make much of the virtuoso, the supreme technician, and ever has been; the great public is, and has been, in favour of the "star system." Indeed, the public often cares as much for the virtuoso who is nothing more nor higher than a virtuoso, whose only stock in trade is his wonderful technique, as for the expert technician who is a thorough artist to boot. Consider the enormous success of the whole Henri Herz school of pianists in their day, men with whom musicians of a higher order had little in common, and, upon the whole, nothing to do; their success was with the public, and pretty closely confined to that.

To-day, however, the specialty-player, the virtuoso who stuck pretty fast by one particular line of playing (generally his own compositions or arrangements) has almost disappeared from the field; what has been called

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the mere "circus player" is well-nigh extinct. There is hardly a pianist on the concert-stage to-day who could be recognized as a modern equivalent of Henri Herz, Léopold de Meyer, or James Wehli; hardly a violinist of exactly the order of, say, Léonard or de Bériot. The great technicians of our time are artists of the first rank all round; or, if not always quite that, men who assume to be that — by the class of music they play, by their general attitude toward their fellow-artists and the public. The great modern virtuoso plays Bach, Beethoven, Chopin, Schumann, and Brahms; he may throw in things of the more purely virtuoso sort, by Tausig, Liszt, and others — and the public like him all the better for it. But he does not base his reputation upon the playing of show-pieces; he puts himself forward as an artist with some claim to be taken seriously.

There was probably never a time when the standard was so high as it is now for mere technical excellence and brilliancy in the performance of great music. The general public has come to demand as great virtuosity in the playing of Bach and Beethoven as in the playing of mere "fire-works." The thoroughly equipped virtuoso has well-nigh driven the artist of ordinary working technique from the concert field. A pianist may have technique enough to play anything that was ever written respectably well, and have the finest genius, the most comprehensive intellectuality beside; but, unless he can play a Beethoven sonata like a D'Albert or a de Pachmann, few people care to hear him. Technique has become the *sine qua non* of successful public performance; without it, the finest and profoundest musical qualities may go begging.

This is perhaps unfortunate, for it tends to put the means before the end, in the public mind. I think general musical feeling was in a healthier condition when a pianist like, say, Mendelssohn could have a strong hold upon the more serious portion of the public, without being in the least thrown out of the saddle by the virtuosity of Franz Liszt. The world of music was large enough to hold both. And remember that Liszt was no mere virtuoso, no mere finger-knight, at the period when he and Mendelssohn occupied the concert field together; he played solid music, as Mendelssohn did; though he played a good deal else beside — which Mendelssohn did not. The important point is that Liszt, with all his astounding virtuosity,

did not in the least spoil Mendelssohn's public for him. If the two were to return to the concert field to-day, in the course of the same season, Mendelssohn would have no chance at all; the whole public would go over to Liszt, and give him the go-by.

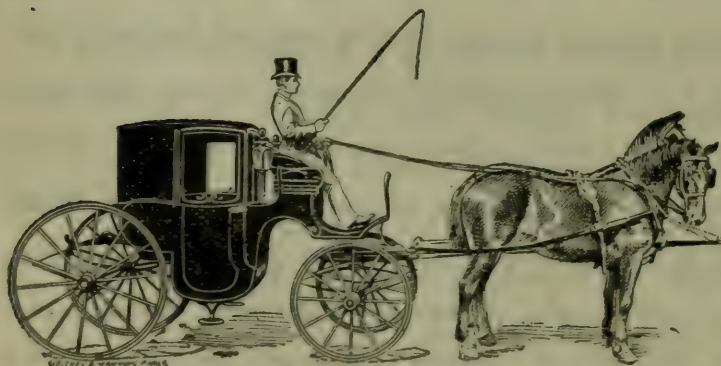
No doubt one reason why great executants, super-expert technicians, play better music nowadays than they used to fifty or sixty years ago is that the public demands it. Of course there were exceptions in the old days, Thalberg and Liszt at their head; they were great virtuosi *plus* great artists. But, in the thirties, forties, and fifties of the present century, — you see, I refuse to consider the twentieth century as begun yet, — a virtuoso whose chief (private) ambition was to run races with the higher figures on the metronome would not have been playing Bach and Beethoven in public; his repertory would have stopped short at fashionable pyrotechnics, he would not have been quoted by serious musicians as among the great *artists* of the day. Yet a certain great pianist of our own time is credibly reported to think more, in his heart of heart, of beating the metronome than of anything else; and he claims to be an exponent of the very greatest music, too. The fact is that he has gone technique-mad!

But the worst side of this modern demand for technique at all hazards is not, it seems to me, its seductiveness, the tendency it has to assume an all-importance in the eyes of players and public. This side is bad enough, in all conscience, but not the worst. Its influence in this respect

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is perfectly patent, it lies on the very surface ; and nothing but a certain sturdiness of artistic character, a certain delicacy of artistic conscience, is needed to combat and conquer it. The worst of the business is what I would call the secondary influence of this insatiable demand for virtuosity and technique ; an influence far more subtle and insidious than the other. Let us consider it together for a moment.

Remember that there are two standards by which technique can be measured : by its quantity and comprehensiveness, or by its quality and finish. What may be called quantity and comprehensiveness of technique does not take the born virtuoso, the player with a native genius for his instrument, very long to acquire ; neither does it need very constant nor arduous practice to maintain it, to keep it in running order. Many a great virtuoso to-day will tell you that he got all his technique in eighteen months or two years, and will tell you the truth. It may even be said, as excellent advice to aspiring beginners : If you cannot acquire a commanding technique on your instrument in two years of hard work, you had better try something else ; that instrument is not for you. A consummate virtuoso who got his technique only after many years of technical practice is an extreme rarity in history ; Hans von Bülow was the only one I ever heard of. As a rule, consummate technique comes only to him who has a decided inborn talent for it ; and it comes to him quickly enough.



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What comes more slowly, and requires the most constant and arduous practice to maintain, is the fine quality, the exquisite finish of a player's technique. And nowadays no technique, no matter how comprehensive, is thought worth speaking of unless it has a thoroughly fine quality and finish. It is to keep up this infinite technical polish that our great virtuosi to-day practise as hard as they do. Moriz Rosenthal could probably give you the whole musical gist of his study in 3rds on the Chopin waltz, could probably play it with absolute freedom and fluency, after a year's absence from the keyboard; but he can not play it with the exquisite finish he actually does on the concert-platform without constant daily practice. It is the high finish that necessitates all the well-nigh continuous hard work!

Now, to trust the testimony of more than one great contemporary virtuoso, this indispensable exquisiteness of technical finish can not be maintained and kept up to the mark by any amount of practice at what may be called general keyboard gymnastics; it requires something more specific, constant practice on the particular pieces to be played. And here is where the trouble begins. Every successive time a player plays any given piece, he almost inevitably tends to try and make a little more out of it than he did the last time. A virtuoso's experience with his repertory is, in this respect, like what a certain great 'cellist once told me of his grandfather's making punch. "The old gentleman," said he, "would begin, *secundum artem*, with rum and sugar and lemon and tea and water; then we would try a glass all round. 'Ah-ha!' grandfather would cry out, 'I think a little brandy would improve this,' and so would add a little



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brandy. At the next tasting he would find that the added brandy had upset the balance between the sugar and the other ingredients; so he would propose, and add, a little curaçao; and so on and so on, after every fresh tasting some new spirit or liqueur would be added, the punch growing more and more piquant, but also stronger and stronger, the while, until it got to be a veritable nectar for the gods — but not for men with heads on their shoulders!" This is just what a virtuoso tends to do with the music he plays, when he plays the same piece a great number of times: every time he plays it, he adds just a dash more of spiciness to his performance, indeed, he can hardly help it, it is part of his virtuoso nature so to do. Now, it is not hard to see that a well-nigh endless repetition of this process must inevitably lead to the extravagant, the outrageous. The player's own musical palate becomes jaded, and he finds anything short of extravagance flat and tasteless. Do you think that Ignace Paderewski finds his own pounding disagreeable? I don't. Why, if you or I had heard it six or eight hours a day for four years, it would seem quite normal to us, we should not even recognize it as "pounding" at all. And that is just what Paderewski has been doing: hearing himself bang the box as hard as he can for hours and hours a day since I don't know when.

Pianoforte-pounding is but one form of virtuoso extravagance; outrageousness in phrasing, violence in dynamic contrasts, are others. And the enormously protracted and often repeated practice on particular pieces

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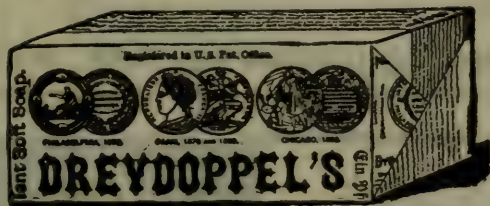
that the modern virtuoso has to go through, to keep his technical performance up to the highest standard of finish, must almost inevitably tend in the direction of extravagance. No doubt the spirit of every age tends, of itself, in somewhat the same direction: toward stronger and stronger effects. The late Otto Dresel once told me that the admired simplicity with which Anton Rubinstein played Mozart's A minor rondo, when he was here in the seventies, was more sophisticated than Liszt's most extravagant flights on the keyboard in Paris in the thirties. But, if this tendency to make, and demand, stronger and stronger effects is a natural concomitant of the world's artistic growth through the ages, the additional impulse in the direction of extravagance that virtuosi get from long harping on the same pieces is admirably adapted to assist nature. And, as it is with the virtuoso, so will it be with his public also. This seems to me the gravest charge that virtuosity and triumphant modern technique have to answer.

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in Munich, under Hans von Bülow's direction, on June 21, 1868. Wagner made the first sketch for the work in Dresden in 1845, the same year the text of *Lohengrin* was written. The opera was intended as a sort of satire-play, as a comic companion to *Tannhäuser*. The text was begun in Paris in the winter of 1861-62; the music was begun in 1862, and the score finished on October 20, 1867.

The selections given at this concert are taken unchanged from the original score, except that the voice parts are omitted.

The Prelude to the third act of the opera begins with a slow, thoughtful unison passage in the 'celli,—a theme especially associated with the character of Hans Sachs in the opera,—the second phrase of which is forthwith made the subject of a quasi-fugal exposition in the strings. This short passage, *Etwas gedehnt* (*Un poco largo*) in G minor (4-4 time), is immediately followed by a solemn passage in G major, the choral song of greeting to Sachs, sung by the assembled crowd as the cobbler-poet makes his appearance as one of the judges at the singing contest in Act III. This sort of choral is given out in full harmony by the horns, bassoons, trumpets, trombones, and tuba; it is interrupted about half-way through by the strings, which play some dreamy polyphonic passages based on phrases

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from Sachs's cobbler song and the SACHS-motive heard at the beginning of the Prelude, the flutes and clarinets soon adding their voices to the harmony, the passage ending with some reminiscences in the high violins of Walther's Spring-Song in the first act. Then the previously mentioned group of wind instruments returns with the second half of the choral greeting to Sachs, at the close of which the whole orchestra proceeds with some further polyphonic developments on the SACHS-motive, the passage continuing in *diminuendo* till it dies away in the violins, violas, and 'celli with a parting reference to the cobbler's song. Here the Prelude ends.

Here a skip is made to Act III., Scene 5 (the meadow on the banks of the Pegnitz where the singing contest is to be held). Bright trills in the wood-wind, then in the violins and violas against brisk ascending scale-passages in the 'celli, flutes, and clarinets, lead to the ST. JOHN'S DAY-motive in the violins against a sparkling background of trills in the wood-wind; a rapid descending passage in triplets in all the violins in unison leads to the Apprentices' Waltz, the little dance with which they wile away the time before the arrival of the Master Singers and contestants. This quaint little *Ländler* has the peculiarity of consisting of a series of seven-measure phrases; there is moreover a very queer conceit in the second phrase: the first phrase of the waltz is given out by the strings in B-flat major, the harmony being steadily on the tonic chord; then the harmony changes to the chord of the dominant, and the phrase is repeated by the clarinet, not,

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however, in the key of the dominant (F major), but a fifth higher than before in the scale of the tonic (B-flat major); the effect is very curious, E-flats coming just where the ear expects E-naturals. This bright little theme is worked up with great variety in the instrumentation, in alternation with a broader second theme, and at one of its returns (in the violins, flutes, and oboes) is accompanied by an absolutely delicious slower counter-theme in the violas, 'celli, clarinets, and horns. A brisk closing climax leads to a return of the trills in the wood-wind and strings, which, in turn, lead to a passage, *Mässig (Moderato)* in C major (4-4 time), in which the theme of the Master Singers' March is made the subject of some developments against rising and falling scale-passages in the strings. Here the Master Singers land from their boat and fall into line for the procession, and now the full orchestra plays the grand march (the familiar theme with which the overture to the opera begins). As the broad second theme of this march gradually dies away, the key suddenly changes to A-flat major, and a short *vivace* passage, during which the crowd recognize Sachs, leads to a repetition of the choräl greeting to the cobbler-poet by the full orchestra in G major. This is immediately followed (in these selections) by a return of the last fourteen measures of the prelude to the act, three closing measures being added by way of final cadence.

These selections are scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, Glockenspiel, and the usual strings.

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(Born in Bonn on Dec. 16, 1770 (?); died in Vienna on March 26, 1827.)

This symphony was written in 1812, about the same time as the seventh in A major, op. 92. It was first performed at a concert in the Redoutensaal in Vienna on February 27, 1814, and did not find much favor with the audience, although its immediate predecessor, the seventh, had made a great success at a similar concert on December 8 of the previous year. The eighth symphony has generally been considered roughly to mark the beginning of Beethoven's third manner; and it was doubtless a certain daring novelty of style, then regarded as eccentricity, in the work that at first prejudiced the public against it. Indeed it must have seemed almost as novel and unprecedented in 1814 as the *Eroica* had before it in 1805. In the matter of thematic material it shows little, if any, change from the composer's second manner; it is rather by its general style, the manner of its development, its overbrimming humor, and wealth in sudden, unexpected effects that it belongs distinctly to this third period. It marks a longish step in the "modern" direction after the seventh symphony; a still longer and more decided one after the great B-flat major trio, which, although marked with a later opus-number (op. 97), was really written about a year before it, in 1811. With the exception of the first, in C major, op. 21, it is the shortest of Beethoven's nine symphonies, and, in a certain sense also, the lightest; its general character is bright, cheerful, and humorous; but its development is often extremely elaborate, and both in the harmony and the working-out it reveals a certain *finesse* that belongs unmistakably to the third manner.

The first movement (*Allegro vivace e con brio*, in F major, 3-4 time) opens, without introduction, with the first theme. This theme is twelve measures long: the first phrase of four measures given out by the full orchestra in *forte*, responded to *piano* by the wood-wind and horns with a four-measure phrase, then responded to with another four-measure phrase by the full orchestra. This first theme is immediately followed by its subsidiary (also in F major), which in turn leads to the entrance of the more melodious, but still brisk and cheerful, second theme in D major. The arpeggio counter-figure to this second theme, on the first bassoon, is especially noteworthy for its humorous character. Some passage-work leads to the entrance of the conclusion-theme in C major, and in this key the first part of the movement ends. It is then repeated.

The working-out is not very long, but is none the less elaborate and brilliant, leading by gradual climax to the return of the first theme at the beginning of the third part,—it enters in the 'celli, double-basses, and bassoons, that is in the bass, instead of in the upper voice, and is treated in a more extended manner than at first. Saving this more extended treatment of the first theme, the third part of the movement adheres to the plan of the first part with even more than ordinary strictness. It closes in the tonic exactly as the first part did in the dominant, and is followed by a rather long and very elaborate coda. It will be seen that nothing could be more regular in form than this movement, and, as has been said, the character of the themes themselves, although original and eminently Beethovenish, presents little that could be called particularly novel at the time they were written; but all else in the movement was thoroughly new, the methods of development, the harmonic transitions, even to certain effects of instrumentation.

The second movement (*Allegretto scherzando*, in B-flat major, 2-4 time) is based on the theme of a three-voice circular canon, or round, "*Ta, ta, ta, lieber Mälzel,*" sung in honor of the inventor of the metronome at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country; Count Brunswick, Stephen Breuning, Maelzel, and other notabilities were present, and Beethoven sang the soprano part in the canon himself. This otherwise inconspicuous fact has some interest, for the allusion to Maelzel and his metronome in the *Allegretto* of the eighth symphony goes beyond the mere employment of the theme of the canon, and is too evident to be overlooked: almost throughout

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the whole movement the wind instruments, either in a mass by themselves or in sporadic alternation with the strings, keep up a regular, metronomic ticking in sixteenth-notes, like a metronome or other piece of persistent clock-work. Beethoven had a great regard for Maelzel's invention, and looked for important things from it, although it was not perfected at that time. Against the steadily-ticking background of wind instruments, the first violins outline the dainty first theme, each phrase of which is answered by the basses. After a while a bolder second theme, in the dominant F major, comes in in the violins and violas in double-octaves, the wind instruments still keeping up their ticking, and the 'celli and double-basses repeating over and over again the initial figure of the first theme as a *basso ostinato*. This in turn leads to a conclusion-theme in the tonic B-flat major, beginning with little sighs in the wind instruments, interrupted by the persistent initial figure of the first theme, and then developing into a flowing passage in 3rds in the clarinets and bassoons. This first part of the movement is then repeated with but little change, saving some figural variation of the first theme in the violins, and a development of the second in canonical imitation (in the tonic B-flat major) between the clarinets and bassoons, as "antecedent," and the flutes, oboes, violins, and violas, as "consequent." A brief and entirely humorous coda brings the movement to a close. Of this movement Berlioz, in his *Critical Study of Beethoven's Symphonies*, writes as follows:—

The *andante scherzando** is one of those productions for which neither model nor pen-

* Berlioz, like many another Frenchman, had a fine knack of getting the tempo-marks to Beethoven's slow movements wrong.

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dant can be found. This sort of thing falls entire from heaven into the composer's brain; he writes it at a single dash, and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill: they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d' arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical arrangement of which is disturbed by the rest which follows the answer of the basses; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons, are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

This measure itself evidently exists only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. One sees once more by this example that the law of square-cut themes may at times be infringed with happy results. Would one believe that this ravishing idyl ends with the one of all common-places for which Beethoven had the most aversion: by the Italian cadence? Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-median, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicità*, and then stops short. I have never been able to understand this freak.

Oh! Berlioz! and were you, of all Frenchmen, the one not to take a joke? Well did one Hadow call you a man of "keen though rather intermittent sense of humor." The whole *Allegretto scherzando* — note the "*scherzando*!" — is a joke, if an infinitely graceful and charming one.

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The third movement is marked *Tempo di Menuetto* in the score. Hence has arisen no little discussion regarding its proper tempo: Mendelssohn and most classical conductors before him taking the movement as an ordinary symphonic minuet; Wagner, on the other hand, maintaining that it should be taken at the slower, more stately tempo of the old dance-minuet, making it thus correspond to the slow movement of the symphony, the *Allegretto scherzando* corresponding to the lively Scherzo. Here is not the place to rehearse the manifold arguments on either side; suffice it to say that opinion is still divided on the subject. The Trio is especially noteworthy for its delicious dialogue between the clarinet and two horns.

The fourth movement (*Allegro vivace*, in F major, 2-2 time) is a most brilliant, humorous, and elaborately worked-out rondo on two themes. It is one of the earliest known instances of a composer's taking to the device of tuning the pair of kettle-drums otherwise than to the tonic and dominant of the principal key. Beethoven here has his drums tuned an octave apart, both drums giving F. Some of the sudden changes in harmony in this movement are peculiarly startling, and none the less so for being quite regularly brought about. The composer shows a very humorous knack of leading you to expect one thing, and forthwith giving you another. A notable instance of this is where, after the first theme (in the working-out) ends softly in C major, the whole orchestra comes in in unison with a *fortissimo* C-sharp. The ear naturally takes this C-sharp as the bass of an ideal chord of the 6th, on the leading note of D minor. But no! instead of going to D minor, Beethoven cuts the harmonic connection short at this point, and immediately repeats the theme *fortissimo* in F major, as at first; the C-sharp leads nowhere, and was merely a blind. But, after twice disappointing the ear in this way, Beethoven lets his thundering C-sharp lead somewhere, the third time: yet not, as the ear expects, to D minor, but to F-sharp minor, of all keys in the world, taking the C-sharp, not as the leading-note of the new key, but as the dominant! The movement ends, as the finale of the fifth symphony did before it, with almost endless repetitions of the tonic chord, as if the composer could never make up his mind to stop.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.



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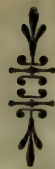
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Ludwig van Beethoven - Overture to "Leonore," No. 1, Op. 138

Felix Mendelssohn-Bartholdy Concerto for Violin, in E minor, Op. 64

- | | | | |
|---|---|---|-----|
| I. Allegro molto appassionato (E minor) | - | - | 2-2 |
| II. Andante (C major) | - | - | 6-8 |
| III. Allegretto non troppo (E minor) | - | - | 4-4 |
| Allegro molto vivace (E major) | - | - | 4-4 |

Richard Wagner Entr'acte, Dance of Apprentices, Procession of the Master Singers, and Homage to Hans Sachs, from "The Master Singers of Nuremberg," Act III.

Robert Schumann - - Symphony No. 4, in D minor, Op. 120

- | | | | |
|---|---|---|-----|
| I. Ziemlich langsam (D minor) | - | - | 3-4 |
| Lebhaft (D minor) | - | - | 2-4 |
| II. Romanze: Ziemlich langsam (A minor) | - | - | 3-4 |
| III. Scherzo: Lebhaft (D minor) | - | - | 3-4 |
| Trlo: (B-flat major) | - | - | 3-4 |
| IV. Langsam (D minor) | - | - | 4-4 |
| Lebhaft (D major) | - | - | 4-4 |

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OVERTURE TO "LEONORE," NO. 1, OPUS 138. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

The right chronological order of Beethoven's four overtures to "Leonore" (overtures in C major, Nos. 1, 2, and 3, to "Leonore," and overture in E major, No. 4, to "Fidelio") has been much debated. In Breitkopf & Härtel's Thematic Catalogue of Beethoven's published works (1851), the first catalogue of the kind that had any pretensions to completeness, these four overtures are given under Op. 72,—the first three under "Leonore," opera in two acts (first and second versions), the fourth under "Fidelio" ("Leonore"), opera in two acts (third version). The several dates of composition are given as follows:—

Overture No. 1, composed in 1805.

Overture No. 2, composed in 1805.

Overture No. 3, composed in 1806.

Overture No. 4, composed in 1814.

But under Op. 138 we find the following: "Overture to the opera 'Leonore' (C major) (Posthumous. Composed in the year 1805). See Op. 72, Overture No. 1." So even in this early catalogue the Overture No. 1 appears as a posthumous work, Op. 138 (Beethoven's latest opus-number), and also, as it were by courtesy, under Op. 72 (the opus-number of the opera "Leonore").

In Peters's edition of the full scores of these overtures they are given in the same order as in Breitkopf & Härtel's catalogue, with rather fuller commentary, and with one important change in the dates.

Overture No. 1, alleged to be to the opera "Leonore" ("Fidelio"), Op. 138. Posthumous work, composed about the year 1807.

Overture No. 2, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1805, for the first version of the opera, therefore properly to be marked as No. 1.

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Overture No. 3, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1806, for the second version of the opera, and therefore properly to be marked as No. 2.

Overture to the opera "Fidelio," Op. 72.

Here is the discrepancy: in the date of composition, and consequently in the proper chronological order of the Overture No. 1. If it was written in 1805, it was written certainly before the (so-called) No. 3, and probably also before the (so-called) No. 2, and was in all likelihood a work rejected by the composer, which would account for its not being published with the others during his lifetime. If, on the other hand, it was written in 1807, it was written *after* both the (so-called) Nos. 2 and 3, it was an afterthought of the composer's, and its merely posthumous publication is not so certainly to be accounted for in the same way, although Beethoven's writing still a fourth overture after it, in 1814, does look as if he were not wholly satisfied with it.

Grove says that this disputed overture was written for a proposed performance of the opera in Prag, in May, 1807. "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his death." Scribner's Cyclopædia of Music and Musicians says of it, "It was rehearsed by a small orchestra at Prince Lichnowsky's, but was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828."

Indeed, all external evidence now points to its having been written after the (so-called) Nos. 2 and 3, and to its being properly No. 3, and not No. 1. But many musicians refuse to believe the external evidence (which is not wholly conclusive, to be sure, although it is known that the [so-called] No. 2 was considered too long in Beethoven's day, and the [so-called] No. 3, too heavy and difficult, and that the composer was asked to write a lighter overture to his opera), finding it absolutely incredible that Beethoven, after remodelling No. 2 into No. 3 (both these overtures are

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built upon the same general plan and of almost identically the same thematic material), should subsequently have fallen so much below the mighty No. 3 as to put out this far lighter No. 1. They thus find the internal evidence that the old, traditional numbering of these three overtures was right too strong to allow them to credit the external evidence that tends to prove it to be wrong.

But there is one bit of internal evidence to prove that the original numbering was wrong,—a piece of evidence which, as far as the present writer knows, has hitherto been overlooked. This is to be found in the treatment of the slow theme, quoted from Florestan's air, "*In des Lebens Frühlingstagen*," in the second act of the opera. This phrase appears in A-flat in the opera and in the overtures Nos. 2 and 3 (to retain the old numbering for the present); in the overture No. 1 it appears transposed to E-flat. Too much stress is not to be laid upon this mere matter of key; for this phrase appears very near the beginning of the *adagio* introduction of the overtures Nos. 2 and 3, but as an *adagio* episode in the middle of the *allegro con brio* in No. 1. Still, the fact remains that there is an alteration (in key at least) in this passage in No. 1 which does not appear either in No. 2 or No. 3. But this is not all; apart from an intercalated measure which we find in the overtures Nos. 1 and 2, but not in No. 3, there are two important changes in the melody itself (as it appears in Florestan's air) made in the overtures Nos. 1 and 3, but which are not found in No. 2. Now, Beethoven's tendency to make such changes in his themes, as he worked them over and over again to get them to satisfy him, is universally known, as it is also abundantly proved in his sketch-books. So it is at least *prima facie* evidence that where, as here, three different versions exist of an original phrase, the one of them which diverges most from the original form is the latest. Now, it is just in this overture No. 1 that this phrase does diverge most from its form in Florestan's air: it has both the intercalated measure we find in the overture No. 2 and the two important melodic changes we find in the overture No. 3. Another difference is still more convincing: In each one of the three overtures this phrase appears with different instrumentation. In No. 2 it is given to the clarinets,

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bassoons, and horns, with accompanying parts for the violins, violas, and 'celli; in No. 3 it is given to the clarinets and bassoons, with accompanying parts for the violins, violas, and 'celli, and two sustained E-flats on the trombones; in No. 1, it is given to the oboes, clarinets, bassoons, and horns, without strings. Now, of all these three versions, that in No. 1 sounds decidedly the clearest and best to the present writer's ear: both in No. 2 and No. 3 the passage sounds rather muddy and confused, in No. 1 it sounds to perfection. To my mind the two melodic changes indicate distinctly enough that the No. 1 version was written at least after the No. 2, while the superior effect of the instrumentation indicates that it was written after No. 3.

And to prove that the No. 1 was written after the No. 2 is quite enough to demolish all the "internal evidence" against its being written after the No. 3, for this evidence is based wholly on the idea of its being impossible that Beethoven should have descended from the heights of tragic grandeur of Nos. 2 and 3 to the lighter vein of No. 1. Such a descent was no more "impossible" after No. 3 than after No. 2. As for myself, I have never been able to see that this argument of "impossibility" could in the least hold water. As an overture to the opera, this No. 1 is really an improvement upon Nos. 2 and 3; and Beethoven evidently saw it to be so, for he afterwards wrote the No. 4, in E major, in very much the same vein. As heroic-dramatic compositions embodying the ground idea of the opera in a highly idealized form, the overtures Nos. 2 and 3 are incomparable; but, as an introduction to the opera, one of them is as much out of place as the other. Either of them is wholly out of keeping with the light-comedy vein of the opening scenes, which seem all too trivial after such portentous thundering. But the overtures Nos. 1 and 4 introduce the work to perfection, and leave the tragedy and storm and stress to appear in their proper place in the course of the drama itself.

The overture to "Leonore" No. 3 has long been regarded as the king of overtures,—a somewhat foolish title; for, great as it is, it is perhaps no greater than the overture to "Coriolan." No work stands on an absolutely isolated pinnacle of supremacy. It begins with one of Beethoven's most daring harmonic subtleties; the key is C major; the strings, trumpets, and kettle-drums strike a short *fortissimo* G (the dominant of the key), which is



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held and diminished by the wood-wind and horns, then taken up again *piano* by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoon, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant 7th, and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant 7th and minor 9th to the chord of A-flat major. Here we have, in the short space of nine measures, a succession of keys — C major, B minor, A-flat major — such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural. The key of A-flat major once reached, the clarinets and bassoons, supported by the strings and two sustained notes on the first and second trombones, play the opening measures of Florestan's air, "*In des Lebens Frühlingstagen*," in the second act of the opera. Then come mysterious, groping harmonies in the strings, leading to E minor, in which key the flute and first violins call to and answer each other, as if anxiously searching for something in the dark; the search grows more animated, the double-basses and wind instruments join in it, the key changes, until a terrific outburst of the whole orchestra on the chord of A-flat major announces that the thing sought for is found. But angry chords on the strings and brass, answered by plaintive wailings of the deepest pathos on the wooden wind instruments, tell that it is not a thing of joy, but rather of endless sorrow and horror. The basses repeat an imitation of the old flute and violin call, admonishing to immediate action, that the sorrow and horror be made an end of. The dominant of C major is reached: the basses alone lead on to the tonic, and, with the *Allegro*, the work of deliverance begins. A buoyant, nervous theme begins *pianissimo*, in the first violins and 'celli, rising and falling against a persistent low C, tremulously held in the violas, pulsating and throbbing like an anxious heart-beat in the double-basses. It rises ever higher, *crescendo e sempre più crescendo*, the wooden wind chiming in until a raging climax is reached on the chord of the dominant (over a tonic pedal), and the entire orchestra precipitates itself in unbridled fury upon the theme, whirling on-



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ward in irresistible impetuosity. The instrumentation of this passage is as original as it is overwhelmingly brilliant: all the strings (double-basses included) and all the wood-wind, horns, and trumpets (as far as the last two can) play the theme itself in raging octaves, while only the three trombones play the harmony. The storm continues, now abating in violence, now blowing its fiercest, up to half-cadence in the key of E major. A *sforzando* call on a pair of horns ushers in perhaps the most poignantly pathetic second theme in all music,— a theme woven out of sobs and pitying sighs, over an accompaniment full of anxious agitation in the strings. A more buoyant and hopeful conclusion-theme sets in (still in E major, although modulation has been almost constant during the second theme), and with a superb climax brings the first part of the *allegro* to a close.

The working-out is singularly original: the plan pursued is more dramatic than symphonic, and had, as far as I know, never been adopted before, although Mendelssohn afterwards followed a very similar one in parts of his overture "*Meeresstille und glückliche Fahrt*." This working-out consists almost wholly in alternating a pathetic, sobbing figure taken from the second theme and played, now in octaves, now in thirds, by the wood-wind, over a nervous accompaniment of the strings, in which the violins constantly harp on a figure from the first theme, with raging outbursts of fury in the whole orchestra: it is like an oft-repeated pathetic entreaty, always answered by a sterner and sterner No! The nodus of this passionate plot is cut by the trumpet-call behind the stage (as in the prison-scene in the second act of the opera itself). This twice-repeated trumpet-call in B-flat is each time answered by the brief song of thanksgiving from the same scene,— Leonore's words in the opera are, "*Ach! du bist gerettet! Grosser Gott!*"—first in B-flat, then in G-flat major. A gradual transition leads from this to the return of the first theme at the beginning of the third part. This return of the first theme is absolutely original: it comes back, not on the strings as before, but as a blithe flute solo! Berlioz was rather shocked at this flute solo: he writes of it that "it is not worthy, in my opinion, of the grand style of all the rest of the overture." But there are times when the heart of man is too full of sudden joy even for tears, when, after a long agonizing strain and an unlooked-for reprieve, his whole being is literally *emptied* of emotion, and he

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can only — whistle. But this emotional torpor does not last long: the third part develops itself along the same general lines as the first, and leads to as wildly and frantically jubilant a *coda* as even Beethoven ever wrote.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

CONCERTO FOR VIOLIN, IN E MINOR, OPUS 64.

FELIX MENDELSSOHN-BARTHOLDY.

This concerto was finished by the composer on September 16, 1844. It is in three connected movements (without waits between).

The first movement, *Allegro molto appassionato* in E minor (2-2 *alla breve* time), begins immediately and without introduction with the first theme, given out by the solo violin over a rustling arpeggio accompaniment in the strings and sustained harmonies in some of the wood-wind. This theme is extendedly developed by the solo instrument, which then proceeds with some cadenza-like passage-work, after which the first theme is repeated and more concisely developed as a *tutti* by the full orchestra. This *tutti* ends with the announcement of the first subsidiary (still in E minor) by the oboes and first violins, against a tremulous accompaniment in repeated chords in the flutes, clarinets, and bassoons, the theme being immediately taken up by the solo instrument and carried out over a similar accompaniment, the development soon assuming the character of brilliant passage-work. A modulation to the relative G major and a descending arpeggio passage in the solo violin lead to the appearance of the second theme, which is first given out *pianissimo* in harmony by the clarinets and flutes, over a sustained organ-point G in the solo instrument, and then taken up and developed by the latter, accompanied alternately by the wood-wind and strings. This second theme is immediately followed by a return to the first theme (in G major). Here the form becomes somewhat unusual; this return of the first theme in the relative major of the tonic sounds at first like the beginning of a conclusion-period, but as it goes on and the working-out of the theme grows more and more elaborate, leading at last to a return of the first subsidiary in the subdominant (A minor), one takes it for the free fantasia. In one sense, it is a sort of free fantasia, for it contains the working-out of two themes and is moreover quite as long as the middle part

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in most concertos ; but, on the other hand, we find it all repeated — with the usual changes of key and slight alterations in detail — in the third part of the movement, which shows it to be really an unusually long and elaborate conclusion-period to the first part of the movement. Still it also takes the place of a free fantasia, for the little transitional passage on the first theme which leads over from it to the cadenza can hardly be called one, but merely a passing episode. The solo cadenza — written by the composer himself — is not very long, but is exceedingly brilliant, ending with a series of four-string arpeggj which continue on through the whole announcement of the first theme (by the orchestral strings and wind) at the beginning of the third part of the movement. This third part is quite regular : the first subsidiary appears (still in the tonic) as an orchestral *tutti*, and is then taken up by the solo violin, to form a transition to the second theme, which now appears in the tonic (E major) and is developed much as before by the wood-wind and violin. As has already been said, the long conclusion-period is repeated ; from the point where the first subsidiary returns, now in the tonic and in a somewhat altered shape, the tempo grows gradually faster and the theme is worked up together with a figure from the first theme to a brilliant coda.

A long-held, swelled and diminished B in the bassoon introduces a brief transitional passage for the wood-wind and strings, leading to the second movement, *Andante* in C major (6-8 time). Over a simple arpeggio accompaniment in full harmony in the strings the solo violin sings the melodious *cantilena* of the principal theme, which is developed throughout its length in this way, the clarinets and bassoons coming in occasionally to add richness of color to the accompaniment. The development of this single theme takes up the whole first part of the movement. The middle part is likewise taken up with the development of the second theme, a more restless melody in D minor, which is worked up alternately by the first violins, 'celli, and first wood-wind in octaves against a waving *tremolo* in the second violins and violas, and a *pizzicato* bass, and by the solo violin itself, either playing the melody on its E-string over a waving *tremolo* on the A- and D-strings, or else playing the melody in octaves over a similar *tremolo* in the orchestral violins. The third part of the movement is a repetition of the first, the melody being still in the solo violin, but a waving *tremolo* in the orchestral violins and violas being substituted for the former arpeggio accompaniment, and the wood-wind adding its richer color in frequent rising arpeggj.

The third movement opens with a short introduction, *Allegretto non troppo* in E minor (4-4 time), in which the solo instrument plays a few phrases reminding one forcibly of the first theme of the first movement, over full harmony in the strings. The main body of the movement, *Allegro*

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molto vivace in E major (4-4 time), begins with loud calls on the horns, trumpets, bassoons, and kettle-drums, answered by fairy-like little rising arpeggi in the solo violin and short *tremolos* in the strings. Soon the solo violin dashes upon the brightest, nimblest rondo-theme — the principal theme of the movement, written in Mendelssohn's most tricky, elfin vein. This theme, which is almost always accompanied by the wood-wind and *pizzicati* in the strings, a brilliant, more march-like first subsidiary (which makes its first appearance as an orchestral *tutti*), and a flowing, *cantabile* second theme (which almost always appears as a sort of counter-theme to the first) make up the whole thematic material of the movement, the working-out of which is exceedingly elaborate and brilliant.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

PRELUDE TO ACT III., DANCE OF APPRENTICES, PROCESSION OF THE
MASTER SINGERS, AND SONG OF GREETING TO HANS SACHS, FROM
"THE MASTER SINGERS OF NUREMBERG." . . . RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, musical comedy in three acts, text and music by Richard Wagner, was given for the first time at the Court Opera in Munich, under Hans von Bülow's direction, on June 21, 1868. Wagner made the first sketch for the work in Dresden in 1845, the same year the text of *Lohengrin* was written. The opera was intended as a sort of satire-play, as a comic companion to *Tannhäuser*. The text was begun in Paris in the winter of 1861-62; the music was begun in 1862, and the score finished on October 20, 1867.

The selections given at this concert are taken unchanged from the original score, except that the voice parts are omitted.

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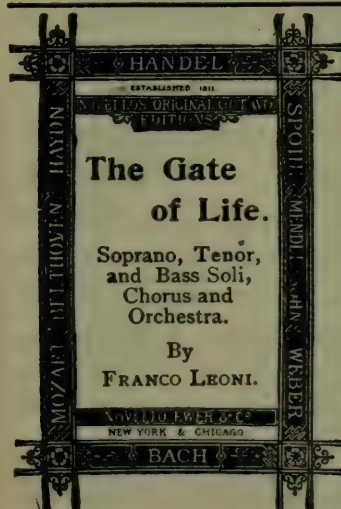
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unison passage in the 'celli,— a theme especially associated with the character of Hans Sachs in the opera,— the second phrase of which is forthwith made the subject of a quasi-fugal exposition in the strings. This short passage, *Etwas gedehnt* (*Un poco largo*) in G minor (4-4 time), is immediately followed by a solemn passage in G major, the choral song of greeting to Sachs, sung by the assembled crowd as the cobbler-poet makes his appearance as one of the judges at the singing contest in Act III. This sort of choral is given out in full harmony by the horns, bassoons, trumpets, trombones, and tuba; it is interrupted about half-way through by the strings, which play some dreamy polyphonic passages based on phrases from Sachs's cobbler song and the SACHS-motive heard at the beginning of the Prelude, the flutes and clarinets soon adding their voices to the harmony, the passage ending with some reminiscences in the high violins of Walther's Spring-Song in the first act. Then the previously mentioned group of wind instruments returns with the second half of the choral greeting to Sachs, at the close of which the whole orchestra proceeds with some further polyphonic developments on the SACHS-motive, the passage continuing in *diminuendo* till it dies away in the violins, violas, and 'celli with a parting reference to the cobbler's song. Here the Prelude ends.

Here a skip is made to Act III., Scene 5 (the meadow on the banks of the Pegnitz where the singing contest is to be held). Bright trills in the wood-wind, then in the violins and violas against brisk ascending scale-passages in the 'celli, flutes, and clarinets, lead to the ST. JOHN'S DAY-motive in the violins against a sparkling background of trills in the wood-wind; a rapid descending passage in triplets in all the violins in unison leads to the Apprentices' Waltz, the little dance with which they wile away the time before the arrival of the Master Singers and contestants. This quaint little *Ländler* has the peculiarity of consisting of a series of seven-measure phrases; there is moreover a very queer conceit in the second phrase: the first phrase of the waltz is given out by the strings in B-flat major, the harmony being steadily on the tonic chord; then the harmony changes to the chord of the dominant, and the phrase is repeated by the clarinet, not, however, in the key of the dominant (F major), but a fifth higher than



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before in the scale of the tonic (B-flat major); the effect is very curious, E-flats coming just where the ear expects E-naturals. This bright little theme is worked up with great variety in the instrumentation, in alternation with a broader second theme, and at one of its returns (in the violins, flutes, and oboes) is accompanied by an absolutely delicious slower counter-theme in the violas, 'celli, clarinets, and horns. A brisk closing climax leads to a return of the trills in the wood-wind and strings, which, in turn, lead to a passage, *Mässig (Moderato)* in C major (4-4 time), in which the theme of the Master Singers' March is made the subject of some developments against rising and falling scale-passages in the strings. Here the Master Singers land from their boat and fall into line for the procession, and now the full orchestra plays the grand march (the familiar theme with which the overture to the opera begins). As the broad second theme of this march gradually dies away, the key suddenly changes to A-flat major, and a short *vivace* passage, during which the crowd recognize Sachs, leads to a repetition of the choral greeting to the cobbler-poet by the full orchestra in G-major. This is immediately followed (in these selections) by a return of the last fourteen measures of the prelude to the act, three closing measures being added by way of final cadence.

These selections are scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, Glockenspiel, and the usual strings.

SYMPHONY NO. 4, IN D MINOR, OPUS 120 ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

Schumann began this symphony in 1841, before any of his others; indeed it was sketched out and nearly completed when he abandoned it to turn his hand to the No. 1 in B-flat major, opus 38; but as soon as the latter was finished, he returned to work on the D minor, and completed it some time before the year was out. It was first given at the Gewandhaus in Leipzig, conducted from the composer's MS.; but Schumann was dissatisfied with it, and laid it on the shelf after this single performance. In 1851 he came out with a new, remodelled version of the score, which was soon published as No. 4,—he having written the No. 2, in C major, opus 61, and the No. 3, in E-flat major ("Rhenish," or "Cologne" symphony), opus 97, in the interval,—and this remodelled version is to be regarded as the authentic one.* The original version long remained in MS., and, as there had been only one performance of it, not much was generally known about it. It was supposed that the changes made by the composer in the second version were for the most part matters of instrumentation. Some time after Schumann's death the MS. passed into the hands of Johannes Brahms, who permitted its publication a few years ago. It was then seen that the changes made in the second version were often of a very radical

* The following notice is printed on the fly-leaf of Breitkopf & Härtel's edition of the full score:
 "The sketch of this symphony was made as early as 1841, shortly after the first in B-flat major; but, it was not fully instrumented until January, 1851. This remark has seemed necessary, as two more symphonies numbered 2 and 3, appeared later, which would consequently be the 3rd and 4th by the dates of their composition."

There is an evident error here; for the symphony (in its first version) could not have been publicly performed in 1841 unless it had been fully instrumented. The publication of the Brahms MS. of this first version sufficiently proves this also.

nature, a great deal of elaborate contrapuntal work having been cut out, to give place to a simpler, more rhythmic and dramatic treatment. The original version was first played in this country by the New York Philharmonic Society in February, 1892, and in this city by the Boston Symphony Orchestra on March 11 and 12 of the same year. It was given more as a matter of biographical-historical interest than for any other reason, for the second version is, after all, the only authentic one. The second version is played at this concert.

The full title of the work, on the title-page of Breitkopf & Härtel's edition, is: "Symphony No. IV. D minor: Introduction, Allegro, Romanza, Scherzo, and Finale in one movement (*in einem Satze*).” This indicates that, as in Mendelssohn's "Scotch" symphony, all the movements are to be connected and played without intervening waits. The tempo-marks at the head of each movement are in German, other expression-marks and indications of transient modifications of the tempo in the usual Italian.

The first movement begins with a slow introduction, *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), in which the full orchestra (without trombones) carries out a serious, contrapuntal figure in pure polyphonic treatment. Toward the end a spiral figure in sixteenth-notes makes its appearance in the first violins, and is briefly worked up in a short *stringendo* passage in 2-4 time, leading directly to the main body of the movement, *Lebhaft* (*Vivace*) in D minor (2-4 time).

This begins immediately with the stern, passionate first theme, which is based on the spiral figure already heard in the introduction. This theme is briefly developed for fourteen measures, ending with a definite cadence in the tonic. Then follows a far longer second period, in which the same



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spiral figure is developed again in a wholly different, more imitatively contrapuntal, way, the tonality very soon changing to the relative F major; in this period (which is thirty-three measures long) the treatment of the principal figure somewhat passes the bounds of thematic development, and assumes the character of actual working-out. Then follows a shorter conclusion-period (of eleven measures) in F major, beginning with a short melodic development of another figure from the first theme, and ending with passage-work on the principal spiral figure. This closes the first part of the movement, which is repeated. It will be seen from this analysis that this first part apparently entirely liberates itself from the laws of the sonata-form; for there is no real second theme nor conclusion-theme. But the irregularity is more apparent than real; if the letter of the form is to a certain extent disobeyed, the spirit of the form is sufficiently definitely carried out. The three successive periods I have mentioned, the first of which is in the tonic D minor, and the second and third in the relative F major, contain three successive developments of the first theme, which developments are so distinctly different in character that they may well be accepted as representing the regulation three themes of a symphonic movement.

The free fantasia carries on the working-out of the theme, now on the scheme of the second period, now on that of the first, a noteworthy effect being produced by bringing in a new, solemn counter-figure played by the trombones in unison; it is also to be noted that, in the course of the working-out, some quite new rhythmical figures are evolved from the theme, and worked out side by side with the principal spiral one. After sixty measures of this work, we meet with a new and unexpected feature: an actual *cantabile* "second theme" (plainly derived from the first, though it be), the first phrase of which is in F major, and the second in D minor. It is first given out by the first violins, flute, and oboe, and then carried on by the oboe and clarinet, its development being interrupted every now and then by a return of the spiral figure. From this point to the end the movement is wholly irregular, there being no third part to it. The only hint of a returning period is that at one point one of the earlier portions of the free fantasia itself is taken up again and repeated almost note for note; this longish passage (in which the trombone counter-figure makes its appearance, and which ends with the entrance of the new "second theme") began the first time in E minor, then modulated to D-flat major, ending with a modulating half-cadence to F major. This second time it begins in G minor, modulates to E major, and ends with a half-cadence in G-sharp major (A-flat major); it will be seen that the succession of keys corresponds exactly. But this is the only case in the whole movement of a period being repeated; from the end of the first part the movement is really all free fantasia up to the beginning of the coda, which sets in *fortissimo* in the full orchestra in D major, in which key and mode the movement ends.

The second movement, Romanze: *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), is in a favorite form of Schumann's, that of a simple romanza with contrapuntal intermezzo. It begins with a slow, mournful melody sung by the oboe and first 'celli in octaves to a simple accompaniment in *staccato* chords in the other strings *pizzicati* and the clarinets and bassoons. This melody is in the Gregorian Hypodorian mode (the scale of D minor with a major sixth and minor seventh degree, based on its dominant, A). Then comes a short intermezzo in A minor in which the

contrapuntal work in the introduction of the first movement reappears, ending with the closing phrases of the *romanza* melody, as a sort of refrain. This is followed by a return of the contrapuntal intermezzo in D major, a solo violin ornamenting the upper voice in the harmony with elaborate figural embroidery in sixteenth-note triplets. A second return of the *romanza*, with somewhat richer instrumentation, brings the movement to a close on the dominant A major chord.

The third movement, Scherzo: *Lebhaft (Vivace)* in D minor (3-4 time), is quite regular in form, consisting of two repeated sections of sixteen and forty-eight measures respectively. Contrapuntal imitations abound in it; the theme, as first presented, is of a peculiarly stern, almost ferocious character, but unbends considerably in some of the developments of the second section. But, upon the whole, it forms a good counterpart to the theme of the first movement. The Trio, in B-flat major (3-4 time), consists of a succession of eight-measure phrases, given out in full harmony by the wood-wind and lower strings, the melody being figurally embroidered by the first violins. Although the rhythmic formation of these phrases is essentially regular, they all being just eight measures long, the fact of each phrase beginning on the third beat of its first measure (with all the voices tied to the first beat of the next one), and ending on the third beat of the eighth, makes the rhythm sound peculiarly halting; each phrase seems to stop short suddenly, as if afraid of stumbling over something. After the Trio the Scherzo is repeated; after which repetition the Trio returns once more and closes the movement with a free coda.

The fourth movement opens with a slow introduction, *Langsam (Lento)* in D minor (4-4 time), which begins *pianissimo* with a close *tremolo* in the second violins and violas, over which the first violins keep insisting on the spiral figure of the first movement, while the trombones and clarinets keep coming in with reminiscences of another figure from the same movement. A short *stringendo e crescendo* passage leads to a *forte* hold on the chord of the dominant 7th.

The main body of the movement, *Lebhaft (Vivace)* in D major (4-4 time), begins with the whole orchestra in *fortissimo* on the first theme. The thesis of this theme is taken directly from the phase of the theme of the first movement which we find in the free fantasia at the point in the repeated passage, mentioned in my analysis of that movement, where the modulation to D-flat major comes the first time. Both the spiral figure and a certain march-like rhythm are unmistakably recognizable; it is essentially the theme of the first movement over again. Its brief development is followed by a more *cantabile* first subsidiary in the relative B minor (passage-work on a single phrase), which leads to the enchanting, buoyant second theme in the dominant A major, given out by the strings and wood-wind. This second theme is developed at considerable length, and is followed by some subsidiary passage-work leading to a grimly-imposing almost terrible conclusion-theme in the same key, in which harsh dissonances are successively prepared and resolved in the trombones, horns, and trumpets against rising scale-passages in the strings and wood-wind. The first part of the movement closes with a return of the rhythm of one of the figures of the first theme, and is then repeated.

The free fantasia begins with an orchestral effect which one almost suspects Berlioz must have heard, before writing his famous fire-flashes in the *Menuet des feu-follets* in the *Damnation de Faust*.* It then goes on to

* This would have seemed possible if the dates in Berlioz's *Mémoires* had been correct. He dates his first visit to Germany "1841-42," saying that he started on his trip "a few days after" the grand festival

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

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the most elaborate and pertinacious contrapuntal and fugal working-out of a rhythmical figure from the first theme, leading at length to a briefer and simpler working-out of the first subsidiary. Then comes the joyful second theme in the tonic, D major. Here is really the beginning of the third part of the movement, the return of the first theme and the first subsidiary being irregularly omitted. From this point we have an almost note-for-note repetition of the corresponding portion of the first part, only now in the tonic. The coda begins with a return of the "fire-flashes," when suddenly a wholly new *cantilena* of the most grandiose-passionate character appears in the violas, clarinets, and bassoons, and is concisely developed with stronger instrumentation, until a short *Schneller* (*Più moto*) in 2-2 time brings the movement to an end with some brilliant passage-work.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

conducted by him at the Opéra in Paris, which festival was given on November 1, 1840. His itinerary in Germany was: Mainz, Frankfort, Stuttgart, Hechingen, Mannheim, Weimar, Leipzig, Dresden, Leipzig again, etc.; so that he might well have been in Leipzig at the time of the first performance of the original version of Schumann's symphony. Unfortunately for all this, Edmond Hippeau has established beyond all doubt that Berlioz was wrong in his dates. Marie Récio (afterwards Berlioz's second wife) took Mme Stoltz's part of Isolier, in Rossini's *Comte Ory*, at the Académie de Musique in Paris very shortly before January 30, 1842 — on which date the criticism on her performance appeared in the *Journal des Débats* (Berlioz's paper). Hippeau says, in his *Berlioz intime*: "She did not keep the part long. I see that Mme Stoltz retook it from her in April, on Mme Dorus-Gras's return. . . . It was in this year that Mlle Récio decidedly dragged Berlioz from his home: she went with him on his first journey abroad. She sang at the first concert he gave in Brussels in the latter part of September." Berlioz stopped in Brussels on his way to Frankfort. In one of Ferdinand Hiller's note-books there is a note, dated January 16, 1843, in which he speaks of having just returned to Frankfort and meeting Berlioz there. So Berlioz could not have got to Leipzig earlier than 1843. On the other hand, the second performance of Schumann's symphony (second version) did not take place until 1851; and the *Damnation de Faust* was already written and performed in 1846. So it is impossible that Berlioz should have got the idea of this orchestral effect from Schumann. It is, however, a curious coincidence; for the effects I speak of, in *Faust* and the symphony, are very much alike, and moreover I know of nothing at all resembling them in any other orchestral composition.

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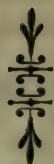
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Karl Maria von Weber - - - - Overture to "Oberon"

Ludwig van Beethoven Concerto for Pianoforte, No. 4, in G major,
Op. 58

I. Allegro moderato (G major)	-	-	-	-	4-4
II. Andante con moto (E minor)	-	-	-	-	2-4
III. Rondo: Vivace (G major)	-	-	-	-	2-4

Peter Ilyitch Tchaïkovsky "Hamlet," Fantasy-Overture, Op. 67

Robert Schumann - - - - Symphony No. 4, in D minor, Op. 120

I. Ziemlich langsam (D minor)	-	-	-	-	3-4
Lebhaft (D minor)	-	-	-	-	2-4
II. Romanze: Ziemlich langsam (A minor)	-	-	-	-	3-4
III. Scherzo: Lebhaft (D minor)	-	-	-	-	3-4
Trio: (B-flat major)	-	-	-	-	3-4
IV. Langsam (D minor)	-	-	-	-	4-4
Lebhaft (D major)	-	-	-	-	4-4

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OVERTURE TO "OBERON," IN D MAJOR . . . KARL MARIA VON WEBER.

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died in London on June 5, 1826.)

Oberon, or the Elf-King's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It is one of the exceedingly few English operas written by a world-famous dramatic composer. It was written in 1825-26, and was Weber's last opera. The libretto was based on Villeneuve's romance *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem *Oberon*. The libretto was translated into German by Theodor Hell, and the opera brought out in this version in Leipzig in December, 1826, in Vienna on March 20, 1827, and in Berlin on July 2, 1828. The same German version was given in Paris in 1830, but without success; but the opera was given, in a French translation, by Nutter, Beaumont, and Chazot, at the Théâtre Lyrique in Paris on February 27, 1857, and did succeed with the public. It was first given in an Italian translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The overture has long held its place in the orchestral repertory all over the musical world.

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The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings. Soon a tender love-melody sounds in the lower register of the orchestra, harmonized in three parts, with the following absolutely original orchestration: the upper voice is sung by the violas and first 'celli in unison, the middle voice by two clarinets in unison, and the bass by the second 'celli; a short dreamy passage in the strings leads to a hold in the violas on the two notes D and E, and then comes suddenly what has been called "the loudest chord in all orchestration,"—a tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable,—familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous "surprises" in all orchestral music.

Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremen-

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dous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music; here Weber has fairly outdone himself in brilliancy.

His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both begin with a similar rush of the strings, but give only a faint idea of what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets; a hushed chord of the dominant 7th in the key of A major ushers in the second theme,— a beautiful, tender *canfïlena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast: his first theme and its subsequent development have been of the most dashingly brilliant character, full of the most energetic and piquant rhythms, and in his accompaniment to his second theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

The bright and joyous conclusion-theme (taken from the peroration of

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Rezia's great scena, "Ocean, thou mighty monster") comes in brightly in the violins, the rhythmic character of the accompaniment growing more marked and lively as it goes on. The short chromatic *crescendos* (*quasi sforzando*) with which the phrase ends have become famous,—especially in English orchestras, the English violinist having brought the art of sudden *sforzando* to great and often startling perfection. With this conclusion-theme the first part of the overture ends, or rather gradually dies out, for it closes on a hushed half-cadence in A major.

Soft repeated A major chords in the bassoons, horns, drums, and basses begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

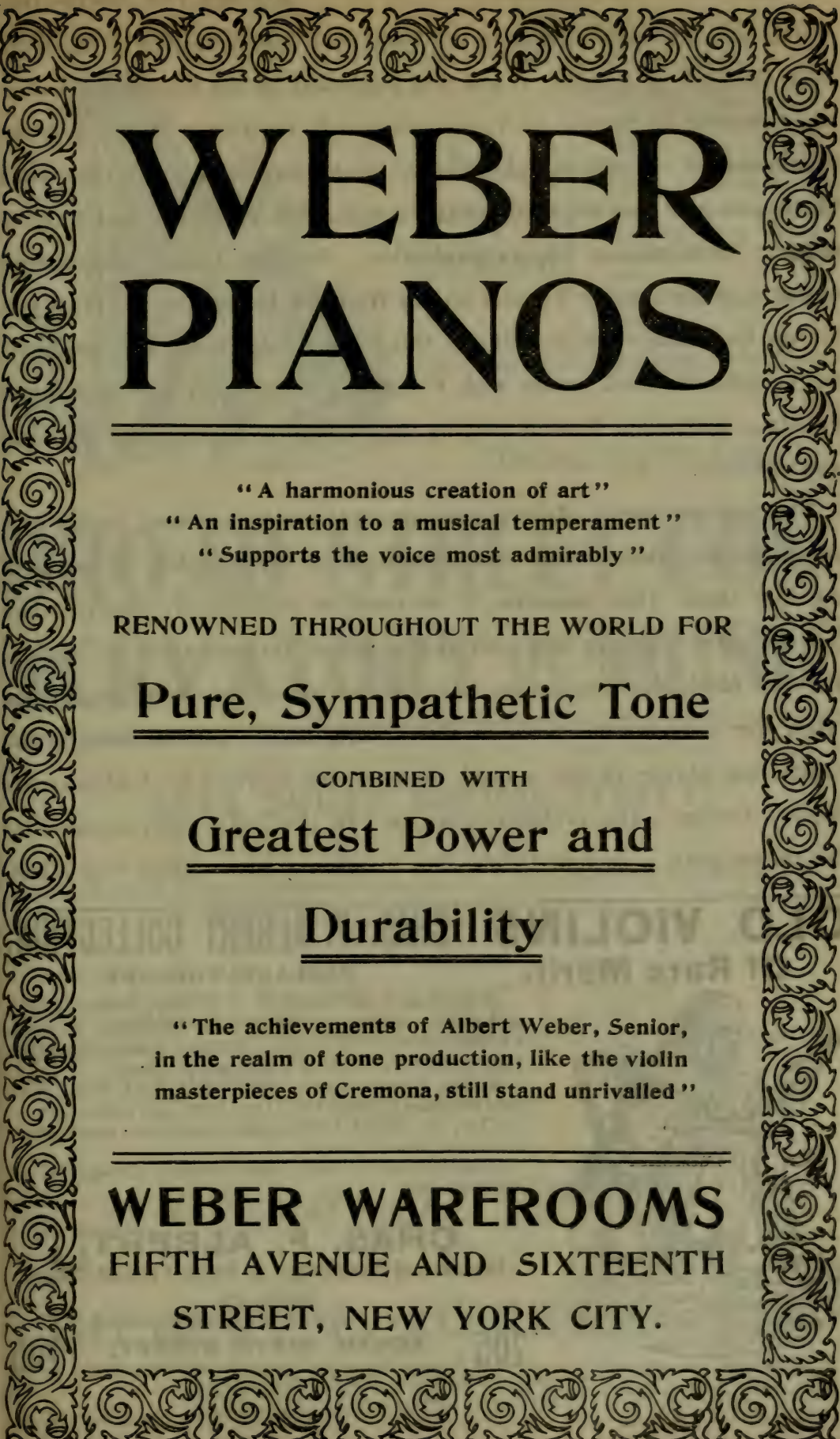
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The first movement (*Allegro moderato*, in G major, 4-4 time) begins with the pianoforte alone, which simply announces the first four measures of the first theme (five measures, if we count an introductory chord); then the orchestra steps in and carries the theme through to its conclusion. Persons fond of coincidences may like to note that Mendelssohn has taken the last two measures of this theme, almost note for note, as the concluding phrase of the second theme of his overture to *A Midsummer Night's Dream*. The orchestra goes on with the further development of the theme until a second theme sets in after a short climax with a sud-

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den change (hardly to be called a modulation) to the key of A minor. This theme is of a somewhat different character from the *cantabile* melodies one usually finds as second themes in symphonic first movements; it is also a fine example of Beethoven's fondness for modulation. It consists of a four-measure phrase thrice repeated: the first time in A minor, modulating to E minor; then in C major, modulating to B minor; the third time in G major, modulating to F-sharp minor. It is followed by some further developments on the first theme which soon work up to the *fortissimo* entrance of still a third theme in the tonic G major; as this, in turn, dies away, the wood-wind once more returns to a reminiscence of the first theme. This brings the orchestral introductory *ritornello* to a close; so far, excepting the novelty of having the first four measures played by the pianoforte alone, nothing irregular has been noticeable about it: the orchestral *ritornello* of a concerto regularly comprises the first part of the movement, up to the "repeat," and here we have had three successive themes, which had all the appearance of being the regular first, second, and conclusion-theme, the only unusual feature

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being that the third theme appears in the tonic instead of in some other key. Nothing could seem more regular; yet, as we proceed farther in the movement, we shall see that this *ritornello* has really been very irregular indeed.

In the midst of the closing reminiscence of the first theme in the wood-wind the pianoforte creeps in, when least expected, with the same figure, and launches out into a short but brilliant cadenza which leads to the re-entrance of the first theme at the beginning of the "repeat" of the first part of the movement. The first theme is now developed by the pianoforte and orchestra together, the development ending with some brilliant passage-work for the solo instrument, which leads to the entrance of a wholly new, beautifully melodious and expressive *cantabile* melody in B-flat major. This, in turn, is followed, after some more passage-work, by an equally new second theme, first given out by the strings and then repeated in an embroidered form by the pianoforte. Then comes what we recognize as the third theme of the *ritornello*, given out strongly by the wood-wind and accompanied by brilliant ascending *arpeggi* on the pianoforte, then repeated by the pianoforte, and worked up as an orchestral *tutti* almost exactly as it was towards the end of the *ritornello*; it is also followed by a similar reminiscence of the first theme in the wood-wind. Here is the end of the "repeat," if repeat it can be called; properly it is the end of a wholly new version of the first part of the movement. Comparing it with the *ritornello*, we find that both have the same first theme and conclusion-theme, whereas the *ritornello* has a second theme which is not found in the repeat at all, and the latter contains an episode and a second

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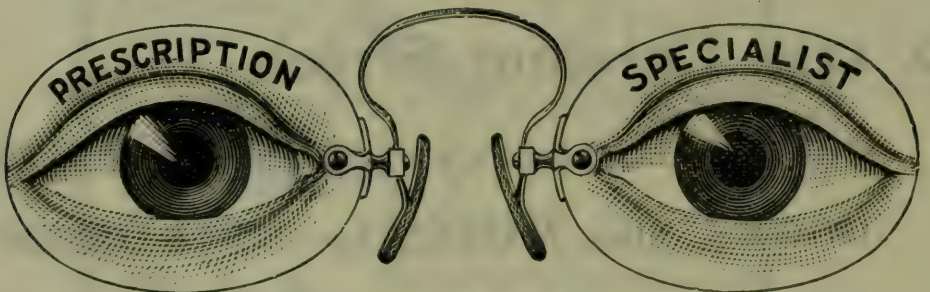
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theme not to be found in the *ritornello*. So here we have a decided irregularity, or call it novelty, in the concerto-form; which will, however, be explained and justified in the third part of the movement.

The pianoforte creeps in stealthily at the beginning of the working-out, or free fantasia, much as it did at the beginning of the "repeat." The working-out runs almost wholly on the first theme, and occupies sixty-one measures; it ends with a strong and decisive assertion of the key of G major by the full orchestra.

The third part opens, as the *ritornello* did, with the announcement of the first four measures of the first theme by the pianoforte alone, this time in a somewhat more ornate form and in resounding *fortissimo*. The theme is also carried through to its conclusion by the pianoforte and orchestra quite as it was in the *ritornello*,—its development in the "repeat" of the first part was very different. At its conclusion, however, the pianoforte and orchestra start afresh with it, and develop it once more as it was developed in the "repeat" of the first part of the movement. From this point onward the composer takes the "repeat" as the real first part of the movement, and models his third part upon it, with the customary differences of key and extensions in development; the melodious episode-theme now comes in E-flat major, and the second theme in G major. After the second theme, though, some passage-work of the solo instrument leads to the re-entrance of the second theme of the *ritornello* in the orchestra: its thrice-repeated phrase coming now in G minor, modulating to D minor; B-flat major, modulating to A minor; and taken up the third time by the pianoforte in a richly embroidered version in F major, modu-

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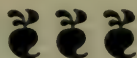
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lating to E minor. The pianoforte then continues its dainty embroideries while the orchestra proceeds with just the developments of the first theme that came at the corresponding place in the opening *ritornello*. The entrance of the conclusion-theme brings us once more to the point where the *ritornello* and the "repeat" of the first part coincided, and the third part goes on without further irregular variation from the scheme of the first. Now at last we see clearly what Beethoven was driving at, with his innovations in the sonata-form: in this first movement of his G major concerto he has really written two separate first parts,—one for orchestra alone, the other for pianoforte with orchestra; and in his third part he takes up both of these first parts and fuses them together into one. A hold of the full orchestra on the dominant introduces a free cadenza for the solo instrument, which in its turn flows into a short Coda.

The second movement (*Andante con moto*, in E minor, 2·4 time) stands alone among Beethoven's slow movements, unless we take the *Larghetto* of the violin concerto, op. 61, in a certain sense as its poetic pendant. Beethoven has put the following foot-note in the full score: "During the whole *Andante* the pianist must use the soft pedal (*una corda*) uninterruptedly; the sign '*Ped.*' refers to the occasional use of the ordinary pedal." This foot-note is, however, contradicted at one point in the score

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by the marking "*tre corde*" for five measures near the end of the movement; but this is in a fitful, violent, cadenza-like passage for the pianoforte alone, which, as it were, makes a sudden irruption into the movement, and is in the sharpest contrast to the rest of it. This wonderful, poetic, and dramatic *Andante* is in no particular musical form, and might almost be called a musical picture or tone-poem of tender Melancholy appeasing inexorable Fate. The strings of the orchestra keep repeating a stern, forbidding figure of strongly marked rhythm in *staccato* octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte, as it were, improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, "The rest is silence!"

The third movement (Rondo: *Vivace*, in G major, 2-4 time) has been criticised as unduly trivial in comparison with the two mighty movements that have preceded it; for the first movement is to the full as profound in its way, and imbued with incomparable beauty of feeling, as the poetic *Andante*. All one can say to this charge is that here Beethoven shows a trait that is very characteristic of him,—blowing off steam in the most jovial, ebullient, and reckless way after giving the fullest expression to all that was deepest and most heart-felt in his great nature. This rondo, in which the polyphonic second theme is especially Beethovenish, can not justly be called trivial in itself; it is light-hearted, gay, with at times something of the reckless, devil-may-care spirit in its jollity, brilliantly worked up and exceedingly effective. It makes good its right to a place in the concerto by the very sharpness of its contrast to what goes before it.

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It has often been said that a work of art endures by virtue of its expressing, or embodying, not so much the spirit of its own time as that which is common to the spirit of all ages. This may be taken as a mere truism, as axiomatic and self-evident. But may not it also be said with equal truth that a work does not endure by virtue of its expressing, or embodying, the spirit of any particular age — not necessarily its own?

The endurance, the active life, of a work of art does not necessarily begin with its creation; it begins practically at the time when it first exerts an influence upon popular feeling, when it first makes its way to the public heart. Some works are so far in advance of the general spirit of their time that they remain, as it were, still-born for years, unnoticed and unenjoyed till the age has caught up with them. Then they begin really to live, but not till then.

In this way some very old masters may be said to have waited for the second half of the nineteenth century for their works to spring into full active life. They had the style of their own day, and were, in so far, comprehensible to their contemporaries; but, in what lay below the surface of that style, in all that they most had at heart to say to the world, they so long anticipated later points of view and modes of feeling that what was most intrinsic and essential in their work was pretty well lost upon their contemporaries, and had to wait years, sometimes centuries, for full appreciation and sympathy.

Take Sebastian Bach; we all know how long he had to wait till the world at large opened its heart to him. From the beginning he was

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the delight of specialists ; but it may well be doubted how far those specialists got down into him, and whether their admiration was not more for superficial than for profoundly intrinsic qualities. He was admired as a consummate master of style,—that is, of his own style, which was, after all, merely a higher development of the general style of his day,—but surely few of his specialist admirers could have foreseen that the underlying spirit of his works would be recognized as essentially modern in the second half of the nineteenth century. But we now can recognize that it is by his essentially modern spirit and feeling that Bach commands our sympathy and admiration, far rather than by his incomparable mastery of musical architecture. We can now understand what Robert Franz meant, when he said : “Bach has a future before him, like Shakspeare!” The world has not lived beyond Bach yet ; it has not yet even lived up to him. Bach is still ahead of us.

In England, after Handel had come pecuniarily to grief with his Italian operas, and took to oratorio-writing, the whole English public went with him and said that at last he had found his true vein. He gave the oratorio a mighty lift, which has lasted to our day. But the profoundest Handel-students of the present time will tell you that his really greatest work was done in his Italian operas, not in the oratorios that superseded them. The form of his operas was purely conventional, the form of his time, and hence destined to die ; but, notwithstanding the old conventional form, in these very operas he often gave expression to a poetic spirit that we now recognize as essentially modern, as in harmony with our own. It was far in advance of his age, and that is one reason why it was unappreciated, to the extent of his having to turn to the oratorio to make a living. If he had carried that same spirit into his oratorios, they would not have succeeded as they did with the public. But now we are going back to his old neglected operas,—not for stage performance, for no one

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now could tolerate them on the stage,— but as concert-music ; and we find in them gems of modern poetic feeling beside which all the mighty glories of his oratorio music pale. Take the “*Furibondo spira il vento*” in his *Partenope* ; it is as modern as Chopin, you find all that Chopin had to say or hint at in the Finale of his B-flat minor sonata already said in it. Handel’s operas had to wait for the second half of the nineteenth century to find an atmosphere in which they could be at home !

In the art gallery of Yale University there is a Madonna by Sandro Botticelli, one of the Jarves Collection of Old Italian Masters. When Mr. Jarves was making the collection, in the fifties, the price he had to pay for the picture was not such as to stagger him ; but, if it were sent to a London dealer now, it would bring more than the whole collection cost, itself included, forty or fifty years ago. Botticelli was virtually killed — for a season — by Raphael, Michael Angelo, and other *di majores* who came after him. All but a few specialists relegated him to the category of “antiquities.” But now it is found that, with all his pre-Raphaelite style, he had more of the modern feeling, more of our complex subtlety, than the great men who cast him into the shade ; in feeling he is one of us, not of his own age. Giorgione, “the first painter who began really to *paint*,” is now the most modern of all the sixteenth-century Venetians.

It is thus that being far in advance of his own time gives a great master a pretty sure hold upon ages to come. He has expressed and embodied the spirit of a future age ; and must wait for that age. When it comes, his time for appreciation and even a sort of popularity will have come with it. But this lying, as it were, dormant for age after age, until the time for appreciation has come at last, is not, of itself, a sure sign of great durability. To be sure, wine that will keep so long in bottle must, one would think, have a certain strength that bodes well for its holding

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its flavour to the end ; for a man so to express and embody the spirit of an age as to be fully in touch with that age, in spite of an obsolete style which is foreign to it, betokens a certain amount of genuine power. Still the fact that a work of art begins its active life late is no sure earnest of its endurance ; it may not live longer than other works which began their active life earlier, and died before it.

Upon the whole, it is but a dubious sign of long endurance when a work of art expresses, or embodies, the spirit of any particular age with such completeness as to make it foreign to the spirit of other ages. For the spirit of no age is eternal. And, whether the work's most flourishing period be now, or two hundred years to come, need make no essential difference. For it is the work that belongs especially and characteristically to a particular age that is outlived and dies. And, as it is not given to any work of art to be everything, one cannot help feeling that, where there is an enormous amount of the temporal, there must be correspondingly little of the eternal. In other words, as, in mere tailoring, there is a point beyond which a garment can not exactly fit a given individual without fitting other individuals less well, there is a point beyond which a work of art can not express nor embody the characteristic feeling of a particular age without *propter hoc* becoming less adapted to the expression and embodiment of the feeling of other ages. The very exactness and completeness with which a work of art expresses the feeling of any special period is in itself suspicious ; it smells of mortality. A tool that is so very nicely adapted to one special purpose is likely to be good for little else.

We have all seen examples of the short life of "men of their time" in art. Take Joachim Raff : no one was ever more a man of his time than he. He was essentially modern, that is, for his day ; fully up with the last word of his period, but not one inch in advance of it. Back in the late sixties and early seventies, many very prominent and capable musi-

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cians looked upon Raff as the one man of the day — barring Wagner — who had a great future before him; he was to usher in the new era, and wipe out Mendelssohn. Of course the classicists hooted at the idea; but then, they had hooted at a good many other ideas before! This was in the sixties and seventies; well, now, before the century is over, Raff is already dead — and Mendelssohn's *Hebrides* and a few other things can dance on his grave! As soon as the spirit of the age got beyond him, Raff crumbled to pieces. And remember that he was a man in the very first rank of his time. But he was a man of his day, and nothing else.

Not long ago, I was talking with one of our foremost American composers, and he was berating me soundly for my coldness toward Tchaikovsky. He said: "Something must have been left out of you, there is a *lacuna* in your æsthetic composition; Tchaikovsky expresses fully the spirit of the present time, there is no other composer who is living our artistic life so ardently as he, who is so complete an expression of the *now*." "Well," said I, "how about his endurance? Do you think he will outlive Brahms, for instance?" "I am not speaking of his possible endurance," my friend replied, "and there is no need of bringing up Brahms in this connection; he can wait. I will give Tchaikovsky ten years more before he goes down, never to rise again; but, for that ten years, he will be the greatest orchestral writer on the list." After a while the conversation turned to the "*Meistersinger*;" my friend said he thought it would outlive everything else by Wagner. I asked him if he thought it would really outlive *Tristan*? "Yes," he answered, "I think it will outlive even *Tristan*; not that I call it, upon the whole, a greater work; but *Tristan* is so imbedded in the feeling of our day, it so completely expresses and sums up the inner life of this part of the present century, that I am afraid it will not long outlive it. The *Meistersinger* has more of the eternal in it, it belongs less especially to a particular period."



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I find that my guess at "goat's-eye," for *égile*, in the last Program-Book was not entirely lucky. Mr. Nathan Haskell Dole has called my attention to the fact that the word *aígilos* is in the Greek dictionary — where I had overlooked it — and that it means "an herb of which goats are fond, possibly the same as *aigílōps*." Leconte de Lisle's *égile* is evidently a coined Gallicizing of *aígilos*.

"HAMLET," FANTASY-OVERTURE, OPUS 67, PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on Dec. 21, 1840; died in St. Petersburg on Nov. 6, 1895.)

This romantic composition opens with a long introduction, *Lento lugubre* in A minor (4-4 time), which plainly suggests the great scene where the Ghost appears. Portions of a stern, forbidding theme are announced by the 'celli and violas, and worked up dramatically with very varying instrumentation. After a frenetic climax, the stopped horns solemnly sound twelve successive G's in steady *crescendo* (the midnight hour!) amid mysterious syncopated harmonies in the other wind instruments and rising and falling arpeggi in the strings; the twelfth stroke is answered by a *fortissimo* stroke on the tam-tam, upon which the horns, trombones, tuba, and double-basses give forth the stern "Ghost" theme in octaves, amid loud trumpet-calls and a furious *tremolo* on the strings; eight measures of frantic terror follow. Then the main body of the work begins, *Allegro vivace* in F minor (4-4 time).



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This movement is fairly in the sonata form. It begins with the agitated first theme, which is very extendedly developed, and even worked out, by fuller and fuller orchestra. After a raging climax, a *diminuendo* leads to a subsidiary theme, *Andante* in B minor, of a quaint, melancholy character, sung by the oboe to harmonies on other wooden wind instruments. This little episode is immediately followed by the cantabile second theme, *Moderato con moto* in G major, given out first by the wood-wind to a string accompaniment, then passing into the strings in double octaves against fitful counterpoint in the wind. A march-like passage in the brass, *Allegro vivace* in E-flat major, repeated by the strings and wood-wind in C major (with a minor sixth degree), comes in as a brief conclusion-theme.

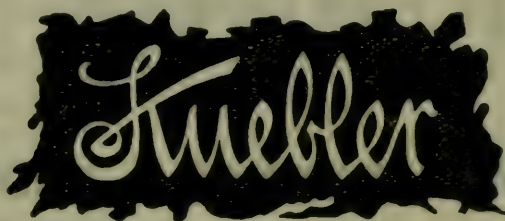
There is no free fantasia, only a short transition-passage to lead to the return of the first theme in the tonic F minor at the beginning of the third part. This third part stands in tolerably regular relations to the first; only, the orchestration is decidedly heavier in some places, the contrapuntal accompaniment to some of the themes, more elaborate, and the subsidiary theme of the oboe, considerably altered and much more extendedly developed. The second theme now comes in G-flat major.

There is a long coda, built up mostly on the first theme and the march-like conclusion-theme, beginning *Allegro ma non troppo*, and going on *stringendo* to *Allegro vivace*, then still more frenetically until we come to a closing *Grave* movement in F minor, in which the stern "Ghost" theme bids a final farewell. The whole dies away in double-*pianissimo*.

This Fantasy-overture is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons,

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SYMPHONY No 4, IN D MINOR, OPUS 120 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

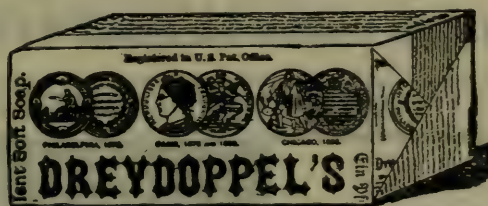
Schumann began this symphony in 1841, before any of his others; indeed it was sketched out and nearly completed when he abandoned it to turn his hand to the No. 1 in B-flat major, opus 38; but as soon as the latter was finished, he returned to work on the D minor, and completed it some time before the year was out. It was first given at the Gewandhaus in Leipzig, conducted from the composer's MS.; but Schumann was dissatisfied with it, and laid it on the shelf after this single performance. In 1851 he came out with a new, remodelled version of the score, which was soon published as No. 4,—he having written the No. 2, in C major, opus 61, and the No. 3, in E-flat major ("Rhenish," or "Cologne" symphony), opus 97, in the interval,—and this remodelled version is to be regarded as the authentic one.* The original version long remained in MS., and, as

*The following notice is printed on the fly-leaf of Breitkopf & Härtel's edition of the full score:

"The sketch of this symphony was made as early as 1841, shortly after the first in B-flat major; but it was not fully instrumented until January, 1851. This remark has seemed necessary, as two more symphonies, numbered 2 and 3, appeared later, which would consequently be the 3rd and 4th by the dates of their composition."

There is an evident error here; for the symphony (in its first version) could not have been publicly performed in 1841 unless it had been fully instrumented. The publication of the Brahms MS. of this first version sufficiently proves this also.

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there had been only one performance of it, not much was generally known about it. It was supposed that the changes made by the composer in the second version were for the most part matters of instrumentation. Some time after Schumann's death the MS. passed into the hands of Johannes Brahms, who permitted its publication a few years ago. It was then seen that the changes made in the second version were often of a very radical nature, a great deal of elaborate contrapuntal work having been cut out, to give place to a simpler, more rhythmic and dramatic treatment. The original version was first played in this country by the New York Philharmonic Society in February, 1892, and in this city by the Boston Symphony Orchestra on March 11 and 12 of the same year. It was given more as a matter of biographical-historical interest than for any other reason, for the second version is, after all, the only authentic one. The second version is played at this concert.

The full title of the work, on the title-page of Breitkopf & Härtel's edition, is: "Symphony No. IV. D minor: Introduction, Allegro, Romanza, Scherzo, and Finale in one movement (*in einem Satze*).” This indicates that, as in Mendelssohn's "Scotch" symphony, all the movements are to be

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connected and played without intervening waits. The tempo-marks at the head of each movement are in German, other expression-marks and indications of transient modifications of the tempo in the usual Italian.

The first movement begins with a slow introduction, *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), in which the full orchestra (without trombones) carries out a serious, contrapuntal figure in pure polyphonic treatment. Toward the end a spiral figure in sixteenth-notes makes its appearance in the first violins, and is briefly worked up in a short *stringendo* passage in 2-4 time, leading directly to the main body of the movement, *Lebhaft* (*Vivace*) in D minor (2-4 time).

This begins immediately with the stern, passionate first theme, which is based on the spiral figure already heard in the introduction. This theme is briefly developed for fourteen measures, ending with a definite cadence in the tonic. Then follows a far longer second period, in which the same spiral figure is developed again in a wholly different, more imitatively contrapuntal, way, the tonality very soon changing to the relative F major; in this period (which is thirty-three measures long) the treatment of the principal figure somewhat passes the bounds of thematic development, and assumes the character of actual working-out. Then follows a shorter conclusion-period (of eleven measures) in F major, beginning with a short melodic development of another figure from the first theme, and ending with passage-work on the principal spiral figure. This closes the first part

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of the movement, which is repeated. It will be seen from this analysis that this first part apparently entirely liberates itself from the laws of the sonata-form; for there is no real second theme nor conclusion-theme. But the irregularity is more apparent than real; if the letter of the form is to a certain extent disobeyed, the spirit of the form is sufficiently definitely carried out. The three successive periods I have mentioned, the first of which is in the tonic D minor, and the second and third in the relative F major, contain three successive developments of the first theme, which developments are so distinctly different in character that they may well be accepted as representing the regulation three themes of a symphonic movement.

The free fantasia carries on the working-out of the theme, now on the scheme of the second period, now on that of the first, a noteworthy effect being produced by bringing in a new, solemn counter-figure played by the trombones in unison; it is also to be noted that, in the course of the working-out, some quite new rhythmical figures are evolved from the theme, and worked out side by side with the principal spiral one. After sixty measures of this work, we meet with a new and unexpected feature: an actual *cantabile* "second theme" (plainly derived from the first, though it be), the first phrase of which is in F major, and the second in D minor. It is first given out by the first violins, flute, and oboe, and then carried on by the oboe and clarinet, its development being interrupted

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every now and then by a return of the spiral figure. From this point to the end the movement is wholly irregular, there being no third part to it. The only hint of a returning period is that at one point one of the earlier portions of the free fantasia itself is taken up again and repeated almost note for note; this longish passage (in which the trombone counter-figure makes its appearance, and which ends with the entrance of the new "second theme") began the first time in E minor, then modulated to D-flat major, ending with a modulating half-cadence to F major. This second time it begins in G minor, modulates to E major, and ends with a half-cadence in G-sharp major (A-flat major); it will be seen that the succession of keys corresponds exactly. But this is the only case in the whole movement of a period being repeated; from the end of the first part the movement is really all free fantasia up to the beginning of the coda, which sets in *fortissimo* in the full orchestra in D major, in which key and mode the movement ends.

The second movement, Romanze: *Ziemlich langsam (Un poco lento)* in D minor (3-4 time), is in a favorite form of Schumann's, that of a simple romanza with contrapuntal intermezzo. It begins with a slow, mournful melody sung by the oboe and first 'celli in octaves to a simple accompaniment in *staccato* chords in the other strings *pizzicati* and the clarinets and bassoons. This melody is in the Gregorian Hypodorian mode (the scale of D minor with a major sixth and minor seventh degree, based on its

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dominant, A). Then comes a short intermezzo in A minor in which the contrapuntal work in the introduction of the first movement reappears, ending with the closing phrases of the romanza melody, as a sort of refrain. This is followed by a return of the contrapuntal intermezzo in D major, a solo violin ornamenting the upper voice in the harmony with elaborate figural embroidery in sixteenth-note triplets. A second return of the romanza, with somewhat richer instrumentation, brings the movement to a close on the dominant A major chord.

The third movement, Scherzo: *Lebhaft (Vivace)* in D minor (3-4 time), is quite regular in form, consisting of two repeated sections of sixteen and forty-eight measures respectively. Contrapuntal imitations abound in it; the theme, as first presented, is of a peculiarly stern, almost ferocious character, but unbends considerably in some of the developments of the second section. But, upon the whole, it forms a good counterpart to the theme of the first movement. The Trio, in B-flat major (3-4 time), consists of a succession of eight-measure phrases, given out in full harmony by the wood-wind and lower strings, the melody being figurally embroidered by the first violins. Although the rhythmic formation of these phrases is essentially regular, they all being just eight measures long, the fact of each phrase beginning on the third beat of its first measure (with all the voices tied to the first beat of the next one), and ending on the third beat of the eighth, makes the rhythm sound peculiarly halting; each phrase seems to stop short suddenly, as if afraid of stumbling over something. After the Trio the Scherzo is repeated; after which repetition the Trio returns once more and closes the movement with a free coda.

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The fourth movement opens with a slow introduction, *Langsam* (*Lento*) in D minor (4-4 time), which begins *pianissimo* with a close *tremolo* in the second violins and violas, over which the first violins keep insisting on the spiral figure of the first movement, while the trombones and clarinets keep coming in with reminiscences of another figure from the same movement. A short *stringendo e crescendo* passage leads to a *forte* hold on the chord of the dominant 7th.

The main body of the movement, *Lebhaft* (*Vivace*) in D major (4-4 time), begins with the whole orchestra in *fortissimo* on the first theme. The thesis of this theme is taken directly from the phase of the theme of the first movement which we find in the free fantasia at the point in the repeated passage, mentioned in my analysis of that movement, where the modulation to D-flat major comes the first time. Both the spiral figure and a certain march-like rhythm are unmistakably recognizable; it is essentially the theme of the first movement over again. Its brief development is followed by a more *cantabile* first subsidiary in the relative B minor (passage-work on a single phrase), which leads to the enchanting, buoyant second theme in the dominant A major, given out by the strings and wood-wind. This second theme is developed at considerable length, and is followed by some subsidiary passage-work leading to a grimly-imposing, almost terrible conclusion-theme in the same key, in which harsh dissonances are successively prepared and resolved in the trombones, horns, and trumpets against rising scale-passages in the strings and wood-wind. The first part of the movement closes with a return of the rhythm of one of the figures of the first theme, and is then repeated.

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The free fantasia begins with an orchestral effect which one almost suspects Berlioz must have heard, before writing his famous fire-flashes in the *Mennet des feu-follets* in the *Damnation de Faust*.^{*} It then goes on to the most elaborate and pertinacious contrapuntal and fugal working-out of a rhythmical figure from the first theme, leading at length to a briefer and simpler working-out of the first subsidiary. Then comes the joyful second theme in the tonic, D major. Here is really the beginning of the third part of the movement, the return of the first theme and the first subsidiary being irregularly omitted. From this point we have an almost note-for-note repetition of the corresponding portion of the first part, only now in the tonic. The coda begins with a return of the "fire-flashes," when suddenly a wholly new *cantilena* of the most grandiose-passionate character appears in the violas, clarinets, and bassoons, and is concisely developed with stronger instrumentation, until a short *Schneller* (*Più moto*) in 2-2 time brings the movement to an end with some brilliant passage-work.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

^{*}This would have seemed possible if the dates in Berlioz's *Mémoires* had been correct. He dates his first visit to Germany "1841-42," saying that he started on his trip "a few days after" the grand festival conducted by him at the Opéra in Paris, which festival was given on November 1, 1840. His itinerary in Germany was: Mainz, Frankfort, Stuttgart, Hechingen, Mannheim, Weimar, Leipzig, Dresden, Leipzig again, etc., so that he might well have been in Leipzig at the time of the first performance of the original version of Schumann's symphony. Unfortunately for all this, Edmond Hippeau has established beyond all doubt that Berlioz was wrong in his dates. Marie Récio (afterwards Berlioz's second wife) took Mme Stoltz's part of Isolier, in Rossini's *Comte Ory*, at the Académie de Musique in Paris very shortly before January 30, 1842 — on which date the criticism on her performance appeared in the *Journal des Débats* (Berlioz's paper). Hippeau says, in his *Berlioz intime*: "She did not keep the part long. I see that Mme Stoltz retook it from her in April, on Mme Dorus-Gras's return. . . . It was in this year that Mlle Récio decidedly dragged Berlioz from his home: she went with him on his first journey abroad. She sang at the first concert he gave in Brussels in the latter part of September." Berlioz stopped in Brussels on his way to Frankfort. In one of Ferdinand Hiler's note-books there is a note, dated January 16, 1843, in which he speaks of having just returned to Frankfort and meeting Berlioz there. So Berlioz could not have got to Leipzig earlier than 1843. On the other hand, the second performance of Schumann's symphony (second version) did not take place until 1851; and the *Damnation de Faust* was already written and performed in 1846. So it is impossible that Berlioz should have got the idea of this orchestral effect from Schumann. It is, however, a curious coincidence; for the effects I speak of, in *Faust* and the symphony, are very much alike, and moreover I know of nothing at all resembling them in any other orchestral composition.

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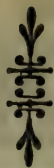
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PROGRAMME.

Robert Schumann - - - Symphony No. 4, in D minor, Op. 120

I. Ziemlich langsam (D minor)	-	-	-	-	3-4
Lebhaft (D minor)	-	-	-	-	2-4
II. Romanze: Ziemlich langsam (A minor)	-	-	-	-	3-4
III. Scherzo: Lebhaft (D minor)	-	-	-	-	3-4
Trio: (B-flat major)	-	-	-	-	3-4
IV. Langsam (D minor)	-	-	-	-	4-4
Lebhaft (D major)	-	-	-	-	4-4

Ludwig van Beethoven Concerto for Pianoforte, No. 4, in G major,
Op. 58

I. Allegro moderato (G major)	-	-	-	-	4-4
II. Andante con moto (E minor)	-	-	-	-	2-4
III. Rondo: Vivace (G major)	-	-	-	-	2-4

Peter Ilyitch Tchaïkovsky "Hamlet," Fantasy-Overture, Op. 67

Bedřich Smetana - - - Overture to "The Bartered Bride"

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SYMPHONY No 4, IN D MINOR, OPUS 120 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn,
on July 29, 1856.)

Schumann began this symphony in 1841, before any of his others; indeed it was sketched out and nearly completed when he abandoned it to turn his hand to the No. 1 in B-flat major, opus 38; but as soon as the latter was finished, he returned to work on the D minor, and completed it some time before the year was out. It was first given at the Gewandhaus in Leipzig, conducted from the composer's MS.; but Schumann was dissatisfied with it, and laid it on the shelf after this single performance. In 1851 he came out with a new, remodelled version of the score, which was soon published as No. 4,—he having written the No. 2, in C major, opus 61, and the No. 3, in E-flat major ("Rhenish," or "Cologne" symphony), opus 97, in the interval,—and this remodelled version is to be regarded as the authentic one.* The original version long remained in MS., and, as there had been only one performance of it, not much was generally known about it. It was supposed that the changes made by the composer in the second version were for the most part matters of instrumentation. Some time after Schumann's death the MS. passed into the hands of Johannes Brahms, who permitted its publication a few years ago. It was then seen that the changes made in the second version were often of a very radical nature, a great deal of elaborate contrapuntal work having been cut out, to give place to a simpler, more rhythmic and dramatic treatment. The original version was first played in this country by the New York Philharmonic Society in February, 1892, and in this city by the Boston

* The following notice is printed on the fly-leaf of Breitkopf & Härtel's edition of the full score:

"The sketch of this symphony was made as early as 1841, shortly after the first in B-flat major; but it was not fully instrumented until January, 1851. This remark has seemed necessary, as two more symphonies, numbered 2 and 3, appeared later, which would consequently be the 3rd and 4th by the dates of their composition."

There is an evident error here; for the symphony (in its first version) could not have been publicly performed in 1841, unless it had been fully instrumented. The publication of the Brahms MS. of this first version sufficiently proves this also.

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Symphony Orchestra on March 11 and 12 of the same year. It was given more as a matter of biographical-historical interest than for any other reason, for the second version is, after all, the only authentic one. The second version is played at this concert.

The full title of the work, on the title-page of Breitkopf & Härtel's edition, is: "Symphony No. IV. D minor: Introduction, Allegro, Romanza, Scherzo, and Finale in one movement (*in einem Satze*)."

This indicates that, as in Mendelssohn's "Scotch" symphony, all the movements are to be connected and played without intervening waits. The tempo-marks at the head of each movement are in German, other expression-marks and indications of transient modifications of the tempo in the usual Italian.

The first movement begins with a slow introduction, *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), in which the full orchestra (without trombones) carries out a serious, contrapuntal figure in pure polyphonic treatment. Toward the end a spiral figure in sixteenth-notes makes its appearance in the first violins, and is briefly worked up in a short *stringendo* passage in 2-4 time, leading directly to the main body of the movement, *Lebhaft* (*Vivace*) in D minor (2-4 time).

This begins immediately with the stern, passionate first theme, which is based on the spiral figure already heard in the introduction. This theme is briefly developed for fourteen measures, ending with a definite cadence in the tonic. Then follows a far longer second period, in which the same

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spiral figure is developed again in a wholly different, more imitatively contrapuntal, way, the tonality very soon changing to the relative F major; in this period (which is thirty-three measures long) the treatment of the principal figure somewhat passes the bounds of thematic development, and assumes the character of actual working-out. Then follows a shorter conclusion-period (of eleven measures) in F major, beginning with a short melodic development of another figure from the first theme, and ending with passage-work on the principal spiral figure. This closes the first part of the movement, which is repeated. It will be seen from this analysis that this first part apparently entirely liberates itself from the laws of the sonata-form; for there is no real second theme nor conclusion-theme. But the irregularity is more apparent than real; if the letter of the form is to a certain extent disobeyed, the spirit of the form is sufficiently definitely carried out. The three successive periods I have mentioned, the first of which is in the tonic D minor, and the second and third in the relative F major, contain three successive developments of the first theme, which developments are so distinctly different in character that they may well be accepted as representing the regulation three themes of a symphonic movement.

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The second movement, *Romanze: Ziemlich langsam (Un poco lento)* in D minor (3-4 time), is in a favorite form of Schumann's, that of a simple *romanza* with contrapuntal intermezzo. It begins with a slow, mournful melody sung by the oboe and first 'celli in octaves to a simple accompaniment in *staccato* chords in the other strings *pizzicati* and the clarinets and bassoons. This melody is in the Gregorian Hypodorian mode (the scale of D minor with a major sixth and minor seventh degree, based on its

dominant, A). Then comes a short intermezzo in A minor in which the contrapuntal work in the introduction of the first movement reappears, ending with the closing phrases of the romanza melody, as a sort of refrain. This is followed by a return of the contrapuntal intermezzo in D major, a solo violin ornamenting the upper voice in the harmony with elaborate figural embroidery in sixteenth-note triplets. A second return of the romanza, with somewhat richer instrumentation, brings the movement to a close on the dominant A major chord.

The third movement, Scherzo: *Lebhaft (Vivace)* in D minor (3-4 time), is quite regular in form, consisting of two repeated sections of sixteen and forty-eight measures respectively. Contrapuntal imitations abound in it; the theme, as first presented, is of a peculiarly stern, almost ferocious character, but unbends considerably in some of the developments of the second section. But, upon the whole, it forms a good counterpart to the theme of the first movement. The Trio, in B-flat major (3-4 time), consists of a succession of eight-measure phrases, given out in full harmony by the wood-wind and lower strings, the melody being figurally embroidered by the first violins. Although the rhythmic formation of these phrases is essentially regular, they all being just eight measures long, the fact of each phrase beginning on the third beat of its first measure (with all the voices tied to the first beat of the next one), and ending on the third beat of the eighth, makes the rhythm sound peculiarly halting; each phrase seems to stop short suddenly, as if afraid of stumbling over something. After the Trio the Scherzo is repeated; after which repetition the Trio returns once more and closes the movement with a free coda.

The fourth movement opens with a slow introduction, *Langsam (Lento)* in D minor (4-4 time), which begins *pianissimo* with a close *tremolo* in the second violins and violas, over which the first violins keep insisting on the spiral figure of the first movement, while the trombones and clarinets keep coming in with reminiscences of another figure from the same movement. A short *stringendo e crescendo* passage leads to a *forte* hold on the chord of the dominant 7th.

The main body of the movement, *Lebhaft (Vivace)* in D major (4-4 time), begins with the whole orchestra in *fortissimo* on the first theme. The thesis of this theme is taken directly from the phase of the theme of

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the first movement which we find in the free fantasia at the point in the repeated passage, mentioned in my analysis of that movement, where the modulation to D-flat major comes the first time. Both the spiral figure and a certain march-like rhythm are unmistakably recognizable; it is essentially the theme of the first movement over again. Its brief development is followed by a more *cantabile* first subsidiary in the relative B minor (passage-work on a single phrase), which leads to the enchanting, buoyant second theme in the dominant A major, given out by the strings and wood-wind. This second theme is developed at considerable length, and is followed by some subsidiary passage-work leading to a grimly-imposing, almost terrible conclusion-theme in the same key, in which harsh dissonances are successively prepared and resolved in the trombones, horns, and trumpets against rising scale-passages in the strings and wood-wind. The first part of the movement closes with a return of the rhythm of one of the figures of the first theme, and is then repeated.

The free fantasia begins with an orchestral effect which one almost suspects Berlioz must have heard, before writing his famous fire-flashes in the *Menuet des feu-follets* in the *Damnation de Faust*.* It then goes on to the most elaborate and pertinacious contrapuntal and fugal working-out of a rhythmical figure from the first theme, leading at length to a briefer and simpler working-out of the first subsidiary. Then comes the joyful second theme in the tonic, D major. Here is really the beginning of the third part of the movement, the return of the first theme and the first subsidiary being irregularly omitted. From this point we have an almost note-for-note repetition of the corresponding portion of the first part, only now in the tonic. The coda begins with a return of the "fire-flashes," when suddenly a wholly new *cantilena* of the most grandiose-passionate character appears in the violas, clarinets, and bassoons, and is concisely developed with stronger instrumentation, until a short *Schneller* (*Più moto*) in 2-2 time brings the movement to an end with some brilliant passage-work.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

*This would have seemed possible if the dates in Berlioz's *Mémoires* had been correct. He dates his first visit to Germany "1841-42," saying that he started on his trip "a few days after" the grand festival conducted by him at the Opéra in Paris, which festival was given on November 1, 1840. His itinerary in



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This concerto was written in the year 1805 and dedicated to the archduke Rudolph of Austria; it was first published by the Kunst und Industrie Comptoir in Vienna in August, 1808. It, together with the first two movements of the fifth symphony, in C minor, was written at a time when Beethoven was also engaged on the composition of *Fidelio* and busy in making arrangements for its production. Its first public performance was at a concert in the Theater an der Wien on December 22, 1808, gotten up for Beethoven's benefit; at this same concert were also produced the symphonies in C minor and F major ("Pastoral") and the Chora. Fantasia, Beethoven himself playing the pianoforte part in both Fantasia and concerto.

The first movement (*Allegro moderato*, in G major, 4-4 time) begins with the pianoforte alone, which simply announces the first four measures of the first theme (five measures, if we count an introductory chord); then the orchestra steps in and carries the theme through to its conclusion. Persons fond of coincidences may like to note that Mendelssohn has taken the last two measures of this theme, almost note for note, as the concluding phrase of the second theme of his overture to *A Midsummer*

Germany was: Mainz, Frankfort, Stuttgart, Hechingen, Mannheim, Weimar, Leipzig, Dresden, Leipzig again, etc., so that he might well have been in Leipzig at the time of the first performance of the original version of Schumann's symphony. Unfortunately for all this, Edmond Hippeau has established beyond all doubt that Berlioz was wrong in his dates. Marie Récio (afterwards Berlioz's second wife) took Mme Stoltz's part of Isolier, in Rossini's *Comte Ory*, at the Académie de Musique in Paris very shortly before January 30, 1842 — on which date the criticism on her performance appeared in the *Journal des Débats* (Berlioz's paper). Hippeau says, in his *Berlioz intime*: "She did not keep the part long. I see that Mme Stoltz retook it from her in April, on Mme Dorus-Gras's return. . . . It was in this year that Mlle Récio decidedly dragged Berlioz from his home: she went with him on his first journey abroad. She sang at the first concert he gave in Brussels in the latter part of September." Berlioz stopped in Brussels on his way to Frankfort. In one of Ferdinand Hiller's note-books there is a note, dated January 16, 1843, in which he speaks of having just returned to Frankfort and meeting Berlioz there. So Berlioz could not have got to Leipzig earlier than 1843. On the other hand, the second performance of Schumann's symphony (second version) did not take place until 1851; and the *Damnation de Faust* was already written and performed in 1846. So it is impossible that Berlioz should have got the idea of this orchestral effect from Schumann. It is, however, a curious coincidence; for the effects I speak of, in *Faust* and the symphony, are very much alike, and moreover I know of nothing at all resembling them in any other orchestral composition.

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Night's Dream. The orchestra goes on with the further development of the theme until a second theme sets in after a short climax with a sudden change (hardly to be called a modulation) to the key of A minor. This theme is of a somewhat different character from the *cantabile* melodies one usually finds as second themes in symphonic first movements; it is also a fine example of Beethoven's fondness for modulation. It consists of a four-measure phrase thrice repeated: the first time in A minor, modulating to E minor; then in C major, modulating to B minor; the third time in G major, modulating to F-sharp minor. It is followed by some further developments on the first theme which soon work up to the *fortissimo* entrance of still a third theme in the tonic G major; as this, in turn, dies away, the wood-wind once more returns to a reminiscence of the first theme. This brings the orchestral introductory *ritornello* to a close; so far, excepting the novelty of having the first four measures played by the pianoforte alone, nothing irregular has been noticeable about it: the orchestral *ritornello* of a concerto regularly comprises the first part of the movement, up to the "repeat," and here we have had three successive themes, which had all the appearance of being the regular first, second, and conclusion-theme, the only unusual feature being that the third theme appears in the tonic instead of in some other key. Nothing could seem more regular; yet, as we proceed farther in the movement, we shall see that this *ritornello* has really been very irregular indeed.

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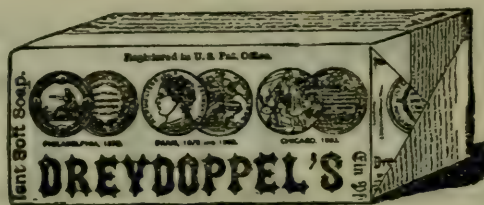
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In the midst of the closing reminiscence of the first theme in the wood-wind the pianoforte creeps in, when least expected, with the same figure, and launches out into a short but brilliant cadenza which leads to the re-entrance of the first theme at the beginning of the "repeat" of the first part of the movement. The first theme is now developed by the pianoforte and orchestra together, the development ending with some brilliant passage-work for the solo instrument, which leads to the entrance of a wholly new, beautifully melodious and expressive *cantabile* melody in B-flat major. This, in turn, is followed, after some more passage-work, by an equally new second theme, first given out by the strings and then repeated in an embroidered form by the pianoforte. Then comes what we recognize as the third theme of the *ritornello*, given out strongly by the wood-wind and accompanied by brilliant ascending *arpeggi* on the pianoforte, then repeated by the pianoforte, and worked up as an orchestral *tutti* almost exactly as it was towards the end of the *ritornello*; it is also followed by a similar reminiscence of the first theme in the wood-wind. Here is the end of the "repeat," if repeat it can be called; properly it is the end of a wholly new version of the first part of the movement. Comparing it with the *ritornello*, we find that both have the same first theme and conclusion-theme, whereas the *ritornello* has a second theme which is not found in the repeat at all, and the latter contains an episode and a second theme not to be found in the *ritornello*. So here we have a decided irregularity, or call it novelty, in the concerto-form; which will, however, be explained and justified in the third part of the movement.

The pianoforte creeps in stealthily at the beginning of the working-out, or free fantasia, much as it did at the beginning of the "repeat." The working-out runs almost wholly on the first theme, and occupies sixty-one measures; it ends with a strong and decisive assertion of the key of G major by the full orchestra.

The third part opens, as the *ritornello* did, with the announcement of the first four measures of the first theme by the pianoforte alone, this time in a somewhat more ornate form and in resounding *fortissimo*. The theme is also carried through to its conclusion by the pianoforte and orchestra quite as it was in the *ritornello*,—its development in the "re-

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peat" of the first part was very different. At its conclusion, however, the pianoforte and orchestra start afresh with it, and develop it once more as it was developed in the "repeat" of the first part of the movement. From this point onward the composer takes the "repeat" as the real first part of the movement, and models his third part upon it, with the customary differences of key and extensions in development; the melodious episode-theme now comes in E-flat major, and the second theme in G major. After the second theme, though, some passage-work of the solo instrument leads to the re-entrance of the second theme of the *ritornello* in the orchestra: its thrice-repeated phrase coming now in G minor, modulating to D minor; B-flat major, modulating to A minor; and taken up the third time by the pianoforte in a richly embroidered version in F major, modulating to E minor. The pianoforte then continues its dainty embroideries while the orchestra proceeds with just the developments of the first theme that came at the corresponding place in the opening *ritornello*. The entrance of the conclusion-theme brings us once more to the point where the *ritornello* and the "repeat" of the first part coincided, and the third part goes on without further irregular variation from the scheme of the first. Now at last we see clearly what Beethoven was driving at, with his innovations in the sonata-form: in this first movement of his G major concerto he has really written two separate first parts,—one for orchestra alone, the other for pianoforte with orchestra; and in his third part he takes up both of these first parts and fuses them together into one. A hold of the full orchestra on the dominant introduces a free cadenza for the solo instrument, which in its turn flows into a short Coda.

The second movement (*Andante con moto*, in E minor, 2-4 time) stands alone among Beethoven's slow movements, unless we take the *Larghetto* of the violin concerto, op. 61, in a certain sense as its poetic pendant. Beethoven has put the following foot-note in the full score: "During the whole *Andante* the pianist must use the soft pedal (*una corda*) uninterruptedly; the sign '*Ped.*' refers to the occasional use of the ordinary pedal." This foot-note is, however, contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement; but this is in a fitful, violent, cadenza-like passage for the pianoforte alone, which, as it were, makes a sudden irruption into the movement,

S. Archer Gibson,

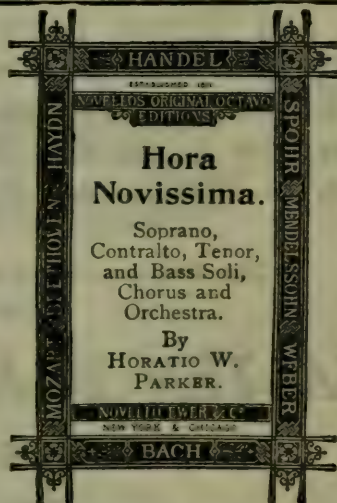
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and is in the sharpest contrast to the rest of it. This wonderful, poetic, and dramatic *Andante* is in no particular musical form, and might almost be called a musical picture or tone-poem of tender Melancholy appeasing inexorable Fate. The strings of the orchestra keep repeating a stern, forbidding figure of strongly marked rhythm in *staccato* octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte, as it were, improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, "The rest is silence!"

The third movement (Rondo: *Vivace*, in G major, 2-4 time) has been criticised as unduly trivial in comparison with the two mighty movements that have preceded it; for the first movement is to the full as profound in its way, and imbued with incomparable beauty of feeling, as the poetic *Andante*. All one can say to this charge is that here Beethoven shows a trait that is very characteristic of him,—blowing off steam in the most jovial, ebullient, and reckless way after giving the fullest expression to all that was deepest and most heart-felt in his great nature. This rondo, in which the polyphonic second theme is especially Beethovenish, can not justly be called trivial in itself; it is light-hearted, gay, with at times something of the reckless, devil-may-care spirit in its jollity, brilliantly worked up and exceedingly effective. It makes good its right to a place in the concerto by the very sharpness of its contrast to what goes before it.

ENTR'ACTE.

TIME AND ETERNITY.

It has often been said that a work of art endures by virtue of its expressing, or embodying, not so much the spirit of its own time as that which is common to the spirit of all ages. This may be taken as a mere



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truism, as axiomatic and self-evident. But may not it also be said with equal truth that a work does not endure by virtue of its expressing, or embodying, the spirit of any particular age — not necessarily its own?

The endurance, the active life, of a work of art does not necessarily begin with its creation; it begins practically at the time when it first exerts an influence upon popular feeling, when it first makes its way to the public heart. Some works are so far in advance of the general spirit of their time that they remain, as it were, still-born for years, unnoticed and unenjoyed till the age has caught up with them. Then they begin really to live, but not till then.

In this way some very old masters may be said to have waited for the second half of the nineteenth century for their works to spring into full active life. They had the style of their own day, and were, in so far comprehensible to their contemporaries; but, in what lay below the surface of that style, in all that they most had at heart to say to the world, they so long anticipated later points of view and modes of feeling that what was most intrinsic and essential in their work was pretty well lost upon their contemporaries, and had to wait years, sometimes centuries, for full appreciation and sympathy.

Take Sebastian Bach; we all know how long he had to wait till the world at large opened its heart to him. From the beginning he was the delight of specialists; but it may well be doubted how far those specialists got down into him, and whether their admiration was not more for superficial than for profoundly intrinsic qualities. He was admired as a consummate master of style,—that is, of his own style, which was, after all, merely a higher development of the general style of his day,—but surely few of his specialist admirers could have foreseen that the underlying spirit of his works would be recognized as essentially modern in the second half of the nineteenth century. But we now can recognize that it is by his essentially modern spirit and feeling that Bach commands our sympathy and admiration, far rather than by his incomparable mastery of musical architecture. We can now understand what Robert Franz meant, when he said: “Bach has a future before him, like Shakspeare!” The world has not lived beyond Bach yet; it has not yet even lived up to him. Bach is still ahead of us.

In England, after Handel had come pecuniarily to grief with his Italian operas, and took to oratorio-writing, the whole English public went with him and said that at last he had found his true vein. He gave the oratorio a mighty lift, which has lasted to our day. But the profoundest Handel-students of the present time will tell you that his really greatest work was done in his Italian operas, not in the oratorios that superseded them. The form of his operas was purely conventional, the form of his time, and hence destined to die; but, notwithstanding the old conventional form, in these very operas he often gave expression to a poetic spirit that we now recognize as essentially modern, as in harmony with our own. It was far in advance of his age, and that is one reason why it was unappreciated, to the extent of his having to turn to the oratorio to make a

living. If he had carried that same spirit into his oratorios, they would not have succeeded as they did with the public. But now we are going back to his old neglected operas,—not for stage performance, for no one now could tolerate them on the stage,—but as concert-music; and we find in them gems of modern poetic feeling beside which all the mighty glories of his oratorio music pale. Take the “*Furibondo spira il vento*” in his *Partenope*; it is as modern as Chopin, you find all that Chopin had to say or hint at in the Finale of his B-flat minor sonata already said in it. Handel’s operas had to wait for the second half of the nineteenth century to find an atmosphere in which they could be at home!

In the art gallery of Yale University there is a Madonna by Sandro Botticelli, one of the Jarves Collection of Old Italian Masters. When Mr. Jarves was making the collection, in the fifties, the price he had to pay for the picture was not such as to stagger him; but, if it were sent to a London dealer now, it would bring more than the whole collection cost, itself included, forty or fifty years ago. Botticelli was virtually killed—for a season—by Raphael, Michael Angelo, and other *di majores* who came after him. All but a few specialists relegated him to the category of “antiquities.” But now it is found that, with all his pre-Raphaelite style, he had more of the modern feeling, more of our complex subtlety, than the great men who cast him into the shade; in feeling he is one of us, not of his own age. Giorgione, “the first painter who began really to *paint*,” is now the most modern of all the sixteenth-century Venetians.

It is thus that being far in advance of his own time give a great masters a pretty sure hold upon ages to come. He has expressed and embodied the spirit of a future age; and must wait for that age. When it comes, his time for appreciation and even a sort of popularity will have come with it. But this lying, as it were, dormant for age after age, until the time for appreciation has come at last, is not, of itself, a sure sign of great durability. To be sure, wine that will keep so long in bottle must, one would think, have a certain strength that bodes well for its holding its flavour to the end; for a man so to express and embody the spirit of an age as to be fully in touch with that age, in spite of an obsolete style which is foreign to it, betokens a certain amount of genuine power. Still

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the fact that a work of art begins its active life late is no sure earnest of its endurance; it may not live longer than other works which began their active life earlier, and died before it.

Upon the whole, it is but a dubious sign of long endurance when a work of art expresses, or embodies, the spirit of any particular age with such completeness as to make it foreign to the spirit of other ages. For the spirit of no age is eternal. And, whether the work's most flourishing period be now, or two hundred years to come, need make no essential difference. For it is the work that belongs especially and characteristically to a particular age that is outlived and dies. And, as it is not given to any work of art to be everything, one cannot help feeling that, where there is an enormous amount of the temporal, there must be correspondingly little of the eternal. In other words, as, in mere tailoring, there is a point beyond which a garment can not exactly fit a given individual without fitting other individuals less well, there is a point beyond which a work of art can not express nor embody the characteristic feeling of a particular age without *propter hoc* becoming less adapted to the expression and embodiment of the feeling of other ages. The very exactness and completeness with which a work of art expresses the feeling of any special period is in itself suspicious; it smells of mortality. A tool that is so very nicely adapted to one special purpose is likely to be good for little else.

We have all seen examples of the short life of "men of their time" in art. Take Joachim Raff: no one was ever more a man of his time than he. He was essentially modern, that is, for his day; fully up with the last word of his period, but not one inch in advance of it. Back in the late sixties and early seventies, many very prominent and capable musicians looked upon Raff as the one man of the day — barring Wagner — who had a great future before him; he was to usher in the new era, and wipe out Mendelssohn. Of course the classicists hooted at the idea; but then, they had hooted at a good many other ideas before! This was in the sixties and seventies; well, now, before the century is over, Raff is already dead — and Mendelssohn's *Hebrides* and a few other things can dance on his grave! As soon as the spirit of the age got beyond him, Raff crumbled to pieces. And remember that he was a man in the very first rank of his time. But he was a man of his day, and nothing else.

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This romantic composition opens with a long introduction, *Lento lugubre* in A minor (4-4 time), which plainly suggests the great scene where the Ghost appears. Portions of a stern, forbidding theme are announced by the 'celli and violas, and worked up dramatically with very varying instrumentation. After a frenetic climax, the stopped horns solemnly sound twelve successive G's in steady *crescendo* (the midnight hour!) amid mysterious syncopated harmonies in the other wind instruments and rising and falling arpeggi in the strings; the twelfth stroke is answered by a *fortissimo* stroke on the tam-tam, upon which the horns, trombones, tuba, and double-basses give forth the stern "Ghost" theme in octaves, amid loud trumpet-calls and a furious *tremolo* on the strings; eight measures of frantic terror follow. Then the main body of the work begins, *Allegro vivace* in F minor (4-4 time).

This movement is fairly in the sonata form. It begins with the agitated first theme, which is very extendedly developed, and even worked out, by fuller and fuller orchestra. After a raging climax, a *diminuendo* leads to a subsidiary theme, *Andante* in B minor, of a quaint, melancholy character, sung by the oboe to harmonies on other wooden wind instruments. This little episode is immediately followed by the cantabile second theme, *Moderato con moto* in G major, given out first by the wood-wind to a string accompaniment, then passing into the strings in double octaves against fitful counterpoint in the wind. A march-like passage in the brass, *Allegro vivace* in E-flat major, repeated by the strings and wood-wind in C major (with a minor sixth degree), comes in as a brief conclusion-theme.

There is no free fantasia, only a short transition-passage to lead to the return of the first theme in the tonic F minor at the beginning of the third part. This third part stands in tolerably regular relations to the first; only, the orchestration is decidedly heavier in some places, the contrapuntal accompaniment to some of the themes, more elaborate, and the subsidiary theme of the oboe, considerably altered and much more extendedly developed. The second theme now comes in G-flat major.

There is a long coda, built up mostly on the first theme and the march-like conclusion-theme, beginning *Allegro ma non troppo*, and going on *stringendo* to *Allegro vivace*, then still more frenetically until we come to a closing *Grave* movement in F minor, in which the stern "Ghost" theme bids a final farewell. The whole dies away in double-*pianissimo*.

This Fantasy-overture is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, snare-drum, tam-tam, bass-drum and cymbals, and the usual strings. The score is dedicated to Edvard Grieg.

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List of Works performed at these Concerts during the Season of 1899-1900.

BEETHOVEN	
Symphony No. 2.	
Concerto for Pianoforte, No. 4	MR. ERNST VON DOHNANYI
BRAHMS	Tragic Overture
CHERUBINI	Overture to "Anacreon"
CÉSAR FRANCK	Symphony in D minor
LISZT	Hungarian Rhapsody, No. 1
CHARLES MARTIN LOEFFLER	"Nights in the Ukrain," Concert Piece for Violin and Orchestra (First time.)
	MR. FRANZ KNEISEL
MARSCHNER	Overture to "Hans Heiling"
MENDELSSOHN	
Overture to the Legend of "The Fair Melusina."	
Concerto for Violin	MISS LEONORA JACKSON
MOSZKOWSKI	Two Movements from Suite No. 1
RAMEAU	Aria and Menuet chanté, from "Castor and Pollux" (First time.)
	MME. BREMA
SAINT-SAËNS	Aria, "La Fiancée du Timbalier," MME. BREMA
SAINT-SAËNS	Concerto for Pianoforte, No. 4, MR. MARK HAMBOURG
SCHUBERT	Unfinished Symphony in B minor
SCHUMANN	
Symphony No. 1.	
Symphony No. 4.	
SMETANA	Overture to "The Bartered Bride"
TCHAIKOVSKY	
"Hamlet," Fantasy-Overture.	
Capriccio Italien.	
WAGNER	A Siegfried Idyl

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This overture begins *vivacissimo* in F major (2-2 time) with a strong assertion of its principal theme by all the violins, violas, 'celli, and wood-wind in unison and octaves against mighty chords in all the brass and the kettle-drums. This vigorous theme soon becomes the subject of a fugue,—what the old Italian theorists called a "fugue of imitation," both subject and response entering on the tonic,—the second violins leading off, to be followed in turn by the first violins, violas and first 'celli, and second 'celli and double-basses; the exposition is followed by a vigorous passage for the full orchestra, which, according to fugue terminology, is a "diversion," and according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

The overture is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.



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AND THE

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THURSDAY EVENING, MARCH 22,

At 8.15 precisely.

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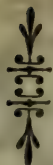
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FIFTH AND LAST MATINEE,
WEDNESDAY AFTERNOON, MARCH 21,
AT 2.30.

PROGRAMME.

Bedřich Smetana - - - Overture to "The Bartered Bride"

Edouard Lalo - Spanish Symphony for Violin and Orchestra, in
D minor, Op. 21.

- | | | |
|---|-------|-----|
| I. Allegro non troppo (D minor) | - - - | 2-2 |
| II. Scherzando: Allegro molto (G major) | - - - | 3-8 |
| III. Andante (D minor) | - - - | 3-4 |
| IV. Rondo: Allegro (D major) | - - - | 6-8 |

Peter Ilyitch Tchaïkovsky - "Hamlet," Fantasy-Overture, Op. 67

Ludwig van Beethoven - Symphony No. 7, in A major, Op. 92

- | | | |
|--------------------------------|-------|-----|
| I. Poco sostenuto (A major) | - - - | 4-4 |
| Vivace (A major) | - - - | 6-8 |
| II. Allegretto (A minor) | - - - | 2-4 |
| III. Presto (F major) | - - - | 3-4 |
| Presto meno assai (D major) | - - - | 3-4 |
| IV. Allegro con brio (A major) | - - - | 2-4 |

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the first subsidiary as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

The overture is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

SPANISH SYMPHONY, FOR VIOLIN AND ORCHESTRA, OPUS 21.

EDOUARD LALO.

(Born at Lille on Jan. 27, 1823; died in Paris on April 22, 1892.)

This composition was first played by Pablo de Sarasate at a concert of the Association Artistique, under Edouard Colonne, at the Châtelet in Paris, on February 7, 1875; it was first played in Boston by Mr. C. M. Loeffler at a symphony concert on February 8, 1890.

The first movement of this violin concerto,—for it is essentially a concerto,—*Allegro non troppo* in D minor (2-2 time), begins with some pre-luding on figures from the first theme by orchestra and solo instrument. Then the orchestra takes up the theme *fortissimo* and develops it as an introductory *ritornello*; this, however, does not extend beyond the development of the first theme itself, for the solo violin soon steps in, takes up the theme, and develops it again in its own way, then passes to some brilliant subsidiary passage-work leading to a short *tutti* which ushers in the second theme. This appears in the solo instrument in B-flat major, the development, like that of the first theme, soon turning to brilliant passage-work. A conclusion-period, also consisting of passage-work, leads to a short *tutti* which closes the first part of the movement. There is no real free fantasia, the third part of the movement beginning immediately after the close of the first; but the development of this third part is somewhat more elaborate than that of the first, and often assumes the character of working-out. The second theme comes in the tonic, D major. There is a short coda on the first theme.

The second movement, Scherzando: *Allegro molto* in G major (3-8 time), begins with a lively orchestral prelude on a dainty *scherzando* figure; then

the solo violin steps in with a graceful, *cantabile* waltz-theme and develops it continuously at considerable length, the development at last turning to running passage-work. In the accompaniment to this waltz-theme figures from the orchestral prelude keep cropping up. There is a second part, devoted to working-out, and full of freakish changes of tempo and shiftings of tonality, followed by a third part, which is virtually a repetition of the first.

The third movement, Intermezzo: *Allegretto non troppo* in A minor (2-4 time), is omitted at this concert.

The fourth movement, *Andante* in D minor (3-4 time), opens with an orchestral prelude in which a sustained melody is briefly developed in rich, full harmony, at first by the wind instruments, then by the strings. Then the solo violin steps in with the principal theme of the movement, an expressive *cantilena* which it develops briefly and simply. It then takes up a more florid second theme, the development of which is more extended. A return of the first theme, still in the solo instrument, and a short concluding coda bring the movement to an end.

The fifth movement, Rondo: *Allegro* in D major (6-8 time), begins, as the second did, with a lively orchestral prelude on a nimble triplet figure, developing it with great vivacity. Then the solo violin enters with the saltarello-like principal theme, which it develops continuously and at considerable length, figures from the orchestral prelude forming the staple of the accompaniment. The development of this theme, with one or two subsidiaries, constitutes the whole of the movement. The plan Lalo has followed here and in the second movement — of making the free development of a lively contrapuntal figure play the part of accompaniment to the development of a different theme on the solo instrument — is one of which I know no other examples.

The orchestral part of this concerto-symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings; to which are added triangle and harp in the second movement, and triangle, snare-drum, and harp, in the fifth. The score is dedicated to Pablo de Sarasate.

“HAMLET,” FANTASY-OVERTURE, OPUS 67, PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on Dec. 21, 1840; died in St. Petersburg on Nov. 6, 1895.)

This romantic composition opens with a long introduction, *Lento lugubre* in A minor (4-4 time), which plainly suggests the great scene where the Ghost appears. Portions of a stern, forbidding theme are announced by the 'celli and violas, and worked up dramatically with very varying instrumentation. After a frenetic climax, the stopped horns solemnly sound twelve successive G's in steady *crescendo* (the midnight hour!) amid

mysterious syncopated harmonies in the other wind instruments and rising and falling arpeggi in the strings; the twelfth stroke is answered by a *fortissimo* stroke on the tam-tam, upon which the horns, trombones, tuba, and double-basses give forth the stern "Ghost" theme in octaves, amid loud trumpet-calls and a furious *tremolo* on the strings; eight measures of frantic terror follow. Then the main body of the work begins, *Allegro vivace* in F minor (4-4 time).

This movement is fairly in the sonata form. It begins with the agitated first theme, which is very extendedly developed, and even worked out, by fuller and fuller orchestra. After a raging climax, a *diminuendo* leads to a subsidiary theme, *Andante* in B minor, of a quaint, melancholy character, sung by the oboe to harmonies on other wooden wind instruments. This little episode is immediately followed by the cantabile second theme, *Moderato con moto* in G major, given out first by the wood-wind to a string accompaniment, then passing into the strings in double octaves against fitful counterpoint in the wind. A march-like passage in the brass, *Allegro vivace* in E-flat major, repeated by the strings and wood-wind in C major (with a minor sixth degree), comes in as a brief conclusion-theme.

There is no free fantasia, only a short transition-passage to lead to the return of the first theme in the tonic F minor at the beginning of the third part. This third part stands in tolerably regular relations to the first; only, the orchestration is decidedly heavier in some places, the contrapuntal accompaniment to some of the themes, more elaborate, and the subsidiary theme of the oboe, considerably altered and much more extendedly developed. The second theme now comes in G-flat major.

There is a long coda, built up mostly on the first theme and the march-like conclusion-theme, beginning *Allegro ma non troppo*, and going on *stringendo* to *Allegro vivace*, then still more frenetically until we come to a closing *Grave* movement in F minor, in which the stern "Ghost" theme bids a final farewell. The whole dies away in double-*pianissimo*.

This Fantasy-overture is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, snare-drum, tam-tam, bass-drum and cymbals, and the usual strings. The score is dedicated to Edvard Grieg.

SYMPHONY NO. 7, IN A MAJOR, OPUS 92. LUDWIG VAN BEETHOVEN.

(Born at Bonn on Dec. 16, 1770 (?); died in Vienna on March 26, 1827.)

The MS. score of this symphony is dated May 13, 1812. Its first public performance was in the large hall in the University in Vienna on December 8, 1813, at a concert got up for the benefit of the soldiers wounded at Hanau on October 30. It was played under the composer's direction, his *Wellington's Sieg, oder die Schlacht bei Vittoria*, being given at the same concert. It was a special occasion, and Salieri, Spohr, Mayseder, Hummel, Romberg, Moscheles, and other musicians of almost equal note

played in the orchestra. The seventh symphony was an unqualified success.

This symphony has been called the apotheosis of the dance,— a term which has also been applied to Schubert's great symphony in C major,— not that any particularly specialized dance-forms or dance-rhythms appear in either, but that each one of the four movements in both is characterized by a rhythmic simplicity, vigor, and pertinacity which give it much of the dance quality in a general way.

The first movement opens with an introduction, *Poco sostenuto* in A major (4-4 time), the form of which is singularly sharply defined. Against crashing chords of the full orchestra, the oboe, then the clarinets, then the horns, then the bassoons, give out a strong, simple figure which is forthwith worked out contrapuntally against alternate ascending scale-passages in the violins and basses. Next follows a more melodious second theme in C major, first given out by the wood-wind against sustained notes and trills in the violins, then by the strings against sustained and repeated notes in the wood-wind. Then comes some more working-out of the initial figure by the whole orchestra *fortissimo* in A major, followed by a repetition of the second theme, now in F major. A short coda leads over to the main body of the movement.

The main body of the movement, *Vivace* in A major (6-8 time), is notable for the almost unceasing persistency of the rhythm of the "dotted triplet" in it. The light, dancing first theme is given out in *piano* by the wood-wind and horns, accompanied by the strings, and then repeated in *fortissimo* by the full orchestra. The second theme, so like the first in rhythm as hardly to be distinguishable from it, enters *piano* in the strings in C-sharp minor, then passes through E-flat major in the wood-wind to E major in the full orchestra, ending softly in C major. The conclusion-theme — which, like the second, is made up wholly of figures taken from the first — enters *pianissimo* in the violins over a diminished-7th chord, but

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soon settles down into the key of E major (dominant of the principal key), in which the first part of the movement ends. There are no subsidiaries; the first part is repeated.

The free fantasia is long and elaborately worked out. The third part of the movement, save for a somewhat more extended development of the first theme, bears the regular relations to the first part; the second theme begins in A minor, and the conclusion-theme in A major. A longish coda, beginning in A-flat major, and then passing through C major and F major to a long dominant organ-point in A major, closes the movement.

The second movement, *Allegretto* in A minor (2-4 time), begins with its solemn, march-like first theme, given out in harmony by the violas, 'celli, and double-basses. The strongly marked rhythm of this theme persists almost without interruption through the whole movement. When the theme has been thus given out by the lower strings, it passes into the second violins, while the violas and first 'celli sing a more *cantabile* counter-theme against it. Then the theme is taken up by the first violins and the counter-theme by the second; lastly the theme comes *fortissimo* in the wood-wind and horns, with the counter-theme in the first violins. This development of theme and counter-theme is thus in the form of a canon, the rhythm of the accompaniment becoming more and more lively with the entrance of each successive voice. Next follows a melodious second theme in A major, given by the wood-wind against flowing arpeggi in the first violins, the basses keeping up the persistent rhythm of the first theme. After a beautiful modulation to C major, a short transition-passage leads to the second part of the movement, which is but a repetition of the counter-theme in the flute, oboe, and bassoon in octaves against the first theme in the basses and elaborate figuration in the other strings, followed by a short fugato on the same theme, and then by the second theme in the tonic, as before. A short coda closes the movement.

The third movement, *Presto* in F major (3-4 time), is a brilliant scherzo with trio, *Assai meno presto* in D major (3-4 time). This scherzo in F



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SMETANA Overture, "The Bartered Bride"

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"Hamlet," Fantasy-Overture.

Capriccio Italien.

major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major. A high sustained A runs through the whole trio. The trio appears twice, and is even hinted at in the short coda.

The fourth movement, *Allegro con brio* in A major (2-4 time), is a furious rondo on two themes. Here, too, the dance-like character of the symphony is well maintained, though opinions have varied widely as to precise nature of the ideal dance which the music indicates; some critics have called it an idealized "*Bauerntanz*" or "Dance of Peasants"—an idea which a certain English authority carried still farther by calling it a "Dance of Boors"—whereas others have thought to find more native nobility in the music than was compatible with such a title, one even going so far as to suggest that it might be called "The Dance of the Corybantes"—not the historic uproarious High-Priests of Cybele, but the noble youths limned on a famous Greek frieze, armed with sword and shield, dancing round the cradle of the infant Zeus.

The movement begins *fortissimo* in the full orchestra with a brilliant exposition of the rushing first theme, both sections of which are repeated; a sort of coda, or concluding passage, to this theme follows,—much as a chorus might follow upon the stanza of a song,—leading to some brief imitative contrapuntal developments on a figure from the theme itself, after which some fiery modulating passage-work leads over to the more dainty second theme in C-sharp minor (mediant of the principal key), given out *piano* by the strings, and then taken up by the wind instruments. This theme, generally of a light, tripping character, is noteworthy for the occasional strong accents (reinforced by the full orchestra) that come on the second beat of the measure. Some brilliant *crescendo* passage-work for fuller and fuller orchestra, in which a prominent figure from the first theme returns after a while in the violins, brings the first part of the movement to a close. Here, too, there is a repeat. Next come some long and elaborate developments on the first theme, as a sort of free fantasia; though it should be noted that the theme itself returns often enough, and almost in its integrity, to maintain the rondo character of the movement. This working-out debouches at last into a return of the first theme in the tonic, A major, with which return the third part of the movement begins; this third part is virtually a repetition of the first, save that the second theme now comes in the tonic A minor. A long coda is appended, beginning with an extended progressive working-up of the prominent figure from the first theme, over a bass which ends by assuming the character of a "moving" organ-point on the dominant,—swaying to and fro between the notes E and D-sharp,—after which the concluding passage of the theme is worked out in resounding *fortissimo*, and a return of the "prominent figure" ends the movement. The instrumentation of this finale has often been objected to on the ground of the prominence of the singularly monotonous trumpet parts, the trumpets playing hardly any other notes than A, E, and D (in unison or octaves), and nearly always *fortissimo*; yet there are some who find this harping upon the open notes of the D-trumpet—its G, D, and C—by no means so objectionable, even finely in character with the style and spirit of the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

The score is dedicated to the Reichsgraf Moritz von Fries.

FIFTH AND LAST CONCERT,
THURSDAY EVENING, MARCH 22,
AT 8.15.

PROGRAMME.

Wolfgang Amadeus Mozart Symphony No. 36, in C major (Koechel,
No. 425) (B. & H., No. 6)

I. Adagio (C major)	- - - - -	3-4
Allegro spiritoso (C major)	- - - - -	4-4
II. Poco Adagio (F major)	- - - - -	6-8
III. Menuetto (C major)	- - - - -	3-4
Trio (C major)	- - - - -	3-4
IV. Presto (C major)	- - - - -	2-4

Ludwig van Beethoven Concerto for Pianoforte, No. 4, in G major,
Op. 58

I. Allegro moderato (G major)	- - - - -	4-4
II. Andante con moto E minor	- - - - -	2-4
III. Rondo: Vivace (G major)	- - - - -	2-4

Cadenzas by Mr. DOHNANYI.

Richard Strauss — Symphonic Poem, "Thus spake Zarathustra,"
Op. 30

Karl Maria von Weber — — — — Overture to "Oberon"

SOLOIST,

Mr. ERNST VON DOHNANYI.

The Pianoforte is a Steinway.

SYMPHONY No. 36, IN C MAJOR (KOECHEL, No. 425).

WOLFGANG AMADEUS MOZART.

(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

This symphony stands as No. 6 (opus 34) in Breitkopf & Härtel's first edition of the score. It is marked No. 5 in the four-hand pianoforte arrangement by Jules André, published by André in Offenbach. It was composed certainly before 1784. Otto Jahn writes: "A second symphony was written by Mozart in great haste on his journey through Linz in November, 1783; it was apparently that in C major (part 6, 425 K.), which, with another short symphony in G major (part 6, 444 K.), bears traces of Haydn's influence, direct and indirect. Several years lie between these symphonies and the next in D major (part 1, 504 K.)." The identity of the work seems to be pretty well proved. Koechel writes: "According to H. F. Niemcezek, it was dedicated by Mozart to a Count von Thun; this may be looked upon as decisive that this symphony is the one composed in Linz, as Mozart was very kindly taken up by Count Thun, and the dedication of his symphony, written in Thun's house, is accordingly natural." This dedication, however, has to be taken on Niemcezek's authority, for the autograph score has been lost. Koechel gives the place and date of its composition as November 3, 1783, in Linz. It is generally numbered among the "Vienna symphonies."

The symphony opens with a short Introduction, *Adagio* in C major (3-4 time). The main body of the movement, *Allegro spiritoso* in C major (4-4 time), begins with the first theme *piano* in the strings; the *forte* antithesis in the full orchestra leading to a brilliant subsidiary of passage-work, which soon makes way for the quieter second theme in the dominant, G major. Some more, and very extended, subsidiary passage-work leads to a brief conclusion theme, with which the first part of the movement ends in the dominant. There is a repeat.

The free fantasia is short, and consists for the most part of passage-work; there is no real working-out. The third part is a regular recapitula-



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tion of the first, the second theme coming in the tonic, C major. There is a longish coda (for Mozart).

The second movement, *Poco Adagio* in F major (6-8 time), is in the sonata form. The graceful first theme is given out by the strings, and then developed by fuller orchestra. A short subsidiary follows in the dominant, C major, leading to the second theme, a gracefully flowing *cantilena* in the first violins in C major and C minor, after which a short conclusion-theme brings the first part of the movement to a close in the dominant. This first part is then repeated. The free fantasia is quite elaborate. The third part is a figurally varied recapitulation of the first, all the themes coming in the tonic.

The third movement, *Menuetto* in C major (3-4 time, without indication of tempo), is in the simplest, conciset minuet form, with a trio in the tonic.

The fourth movement, *Presto* in C major (2-4 time), is in a curious form. There being three distinct parts, the second of which is devoted to working-out, and the third, a recapitulation of the first, one can fairly call it the sonata form. But the first part, and consequently the third, are singularly irregular. Two themes in the tonic, C major,—the first, twenty, and the second, eighteen measures long,—are followed by three very extendedly developed themes in the dominant, G major, after which the first theme returns in the dominant as a brief conclusion-period. Some of these themes might be taken as subsidiary to others by those anxious to preserve the symphonic nomenclature; but it is nearer to the fact to call this first part of the movement—like that of the first movement in Beethoven's Ninth Symphony—a mere succession of several different themes, each of which has its own character, but reflecting little of the usual relations of first, second, and conclusion theme. There is a repeat. The free fantasia is not particularly short, but consists, for the most part, of transitional passage-work. The recapitulation is regular in its relation to the first part, the conclusion-period being lengthened out into a short coda.

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This concerto was written in the year 1805 and dedicated to the archduke Rudolph of Austria; it was first published by the Kunst und Industrie Comptoir in Vienna in August, 1808. It, together with the first two movements of the fifth symphony, in C minor, was written at a time when Beethoven was also engaged on the composition of *Fidelio* and busy in making arrangements for its production. Its first public performance was at a concert in the Theater an der Wien on December 22, 1808, got up for Beethoven's benefit; at this same concert were also produced the symphonies in C minor and F major ("Pastoral") and the Chora. Fantasia, Beethoven himself playing the pianoforte part in both Fantasia and concerto.

The first movement (*Allegro moderato*, in G major, 4-4 time) begins with the pianoforte alone, which simply announces the first four measures of the first theme (five measures, if we count an introductory chord); then the orchestra steps in and carries the theme through to its conclusion. Persons fond of coincidences may like to note that Mendelssohn has taken the last two measures of this theme, almost note for note, as the concluding phrase of the second theme of his overture to *A Midsummer Night's Dream*. The orchestra goes on with the further development of the theme until a second theme sets in after a short climax with a sudden change (hardly to be called a modulation) to the key of A minor. This theme is of a somewhat different character from the *cantabile* melodies one usually finds as second themes in symphonic first movements; it is also a fine example of Beethoven's fondness for modulation. It consists of a four-measure phrase thrice repeated: the first time in A minor, modulating to E minor; then in C major, modulating to B minor; the third time in G major, modulating to F-sharp minor. It is followed by some further developments on the first theme which soon work up to the *fortissimo* entrance of still a third theme in the tonic G major; as this, in turn, dies away, the wood-wind once more returns to a reminiscence of the first theme. This brings the orchestral introductory *ritornello* to a close; so far, excepting the novelty of having the first four measures played by the pianoforte alone, nothing irregular has been

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noticeable about it: the orchestral *ritornello* of a concerto regularly comprises the first part of the movement, up to the "repeat," and here we have had three successive themes, which had all the appearance of being the regular first, second, and conclusion-theme, the only unusual feature being that the third theme appears in the tonic instead of in some other key. Nothing could seem more regular; yet, as we proceed farther in the movement, we shall see that this *ritornello* has really been very irregular indeed.

In the midst of the closing reminiscence of the first theme in the wood-wind the pianoforte creeps in, when least expected, with the same figure, and launches out into a short but brilliant cadenza which leads to the re-entrance of the first theme at the beginning of the "repeat" of the first part of the movement. The first theme is now developed by the pianoforte and orchestra together, the development ending with some brilliant passage-work for the solo instrument, which leads to the entrance of a wholly new, beautifully melodious and expressive *cantabile* melody in B-flat major. This, in turn, is followed, after some more passage-work, by an equally new second theme, first given out by the strings and then repeated in an embroidered form by the pianoforte. Then comes what we recognize as the third theme of the *ritornello*, given out strongly by the wood-wind and accompanied by brilliant ascending *arpeggi* on the pianoforte, then repeated by the pianoforte, and worked up as an orchestral *tutti* almost exactly as it was towards the end of the *ritornello*; it is also followed by a similar reminiscence of the first theme in the wood-wind. Here is the end of the "repeat," if repeat it can be called; properly it is the end of a wholly new version of the first part of the movement. Comparing it with the *ritornello*, we find that both have the same first theme and conclusion-theme, whereas the *ritornello* has a second theme which is not found in the repeat at all, and the latter contains an episode and a second theme not to be found in the *ritornello*. So here we have a decided irregularity, or call it novelty, in the concerto-form; which will, however, be explained and justified in the third part of the movement.

The pianoforte creeps in stealthily at the beginning of the working-out, or free fantasia, much as it did at the beginning of the "repeat." The working-out runs almost wholly on the first theme, and occupies sixty-

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one measures ; it ends with a strong and decisive assertion of the key of G major by the full orchestra.

The third part opens, as the *ritornello* did, with the announcement of the first four measures of the first theme by the pianoforte alone, this time in a somewhat more ornate form and in resounding *fortissimo*. The theme is also carried through to its conclusion by the pianoforte and orchestra quite as it was in the *ritornello*,—its development in the “repeat” of the first part was very different. At its conclusion, however, the pianoforte and orchestra start afresh with it, and develop it once more as it was developed in the “repeat” of the first part of the movement. From this point onward the composer takes the “repeat” as the real first part of the movement, and models his third part upon it, with the customary differences of key and extensions in development ; the melodious episode-theme now comes in E-flat major, and the second theme in G major. After the second theme, though, some passage-work of the solo instrument leads to the re-entrance of the second theme of the *ritornello* in the orchestra : its thrice-repeated phrase coming now in G minor, modulating to D minor ; B-flat major, modulating to A minor ; and taken up the third time by the pianoforte in a richly embroidered version in F major, modulating to E minor. The pianoforte then continues its dainty embroideries while the orchestra proceeds with just the developments of the first theme that came at the corresponding place in the opening *ritornello*. The entrance of the conclusion-theme brings us once more to the point where the *ritornello* and the “repeat” of the first part coincided, and the third part goes on without further irregular variation from the scheme of the first. Now at last we see clearly what Beethoven was driving at, with his innovations in the sonata-form : in this first movement of his G major

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concerto he has really written two separate first parts,— one for orchestra alone, the other for pianoforte with orchestra; and in his third part he takes up both of these first parts and fuses them together into one. A hold of the full orchestra on the dominant introduces a free cadenza for the solo instrument, which in its turn flows into a short Coda.

The second movement (*Andante con moto*, in E minor, 2-4 time) stands alone among Beethoven's slow movements, unless we take the *Larghetto* of the violin concerto, op. 61, in a certain sense as its poetic pendant. Beethoven has put the following foot-note in the full score: "During the whole *Andante* the pianist must use the soft pedal (*una corda*) uninterruptedly; the sign '*Ped.*' refers to the occasional use of the ordinary pedal." This foot-note is, however, contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement; but this is in a fitful, violent, cadenza-like passage for the pianoforte alone, which, as it were, makes a sudden irruption into the movement, and is in the sharpest contrast to the rest of it. This wonderful, poetic, and dramatic *Andante* is in no particular musical form, and might almost be called a musical picture or tone-poem of tender Melancholy appeasing inexorable Fate. The strings of the orchestra keep repeating a stern, forbidding figure of strongly marked rhythm in *staccato* octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte, as it were, improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, "The rest is silence!"

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The third movement (Rondo: *Vivace*, in G major, 2-4 time) has been criticised as unduly trivial in comparison with the two mighty movements that have preceded it; for the first movement is to the full as profound in its way, and imbued with incomparable beauty of feeling, as the poetic *Andante*. All one can say to this charge is that here Beethoven shows a trait that is very characteristic of him,—blowing off steam in the most jovial, ebullient, and reckless way after giving the fullest expression to all that was deepest and most heart-felt in his great nature. This rondo, in which the polyphonic second theme is especially Beethovenish, can not justly be called trivial in itself; it is light-hearted, gay, with at times something of the reckless, devil-may-care spirit in its jollity, brilliantly worked up and exceedingly effective. It makes good its right to a place in the concerto by the very sharpness of its contrast to what goes before it.

SYMPHONIC POEM, "THUS SPAKE ZARATHUSTRA," OPUS 30.

RICHARD STRAUSS.

(Born in Munich on June 11, 1864; still living.)

The full title of this composition is "*Also sprach Zarathustra*," *Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester, von Richard Strauss, Op. 30*. It was first produced in Frankfort, under the composer's direction, on Nov. 27, 1896; it was played in Berlin, at the Philharmonic Concerts, under Arthur Nikisch, on November 30, 1896; and in Boston by the Symphony Orchestra under Emil Paur on October 30, 1897.

On a fly-leaf of the score is printed the following excerpt from Nietzsche's book:—

ZARATHUSTRA'S PREFACE (Friedrich Nietzsche).

When Zarathustra was thirty years old, he left his home and the sea of his home and went to the mountains. Here he enjoyed his mind and his solitude, and did not tire thereof for ten years. But at last his heart was changed—and one morning he rose with the dawn, stood before the sun, and spake thus to him:

"Thou great star! What were thy happiness, if thou hadst not him whom thou dost illumine! For ten years hast thou come here up to my cave: thou wouldst have had enough of thy light and of this road, without me, my eagle, and my serpent.

"But we awaited thee every morning, relieved thee of thy superfluity, and blessed thee therefor.

"See! I am tired of my wisdom, like the bee which has gathered too much honey; I need hands that stretch out.

"I would like gifts and divide, till the wise among men have once more grown glad of their folly, and the poor, once more, of their riches. For this I must go down to the depths: as thou dost of evenings, when thou goest behind the sea and bringest light even to the lower world, thou over-rich star!

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"Like thee, I must *go down*,* as men call it, to them to whom I would descend. So bless me, then, thou placid eye, that canst see an over-great happiness without envy.

"Bless thy beaker, which would fain overflow, that the water may flow out golden therefrom and carry the reflection of thy ecstasy everywhere!

"See! This beaker would fain become empty again, and Zarathustra would fain become a man again."

Thus began Zarathustra's downfall.

In Nietzsche's book, Zarathustra goes from the mountains down to men and preaches: "I teach you the Over-man. Man is something that must be overcome. What have ye done to overcome him? . . . The Over-man is the meaning of the Earth. . . . Man is a rope, made fast between the Beast and the Over-man — a rope over an abyss. A dangerous passing-over, a dangerous on-the-way, a dangerous staying-behind, a dangerous shuddering and standing-still. What is great in Man is that he is a bridge and not a purpose: what can be loved in Man is that he is a transition and a downfall.† . . . What good and evil is, that no one yet knows: unless it be he who creates! But this one is he who creates Man's goal, and gives the Earth its meaning: he alone creates it that something shall be good and evil."

The great problem Zarathustra tries to solve in his speech is: to teach men the deification of Life; all human values must be "transvalued," and therewith a new order of the universe created, "beyond good and evil." Zarathustra himself is this "world beyond," he is the freest of the freed, who describes in all Becoming only a yearning after his own self and teaching, which yearning alone can overcome the "simian" world and "simian" Mankind, slaves of traditional convention, and offer to Man — not the Joy of Life, for there is no such thing, but — the "Fulness of Life," in the joy of the senses, in the triumphant exuberance of vitality, in the pure, lofty naturalness of the Antique, in short, in the fusion of God, World, and Ego. This art of life of Zarathustra's shall be shared by Mankind; herein shall Zarathustra be dissolved in Mankind and "do down!" Thus are also to be explained the significant closing words of the fourth chapter of "Twilight of the Idols."‡ "Mid-day: the moment of the shortest shadow; the end of the longest error. The culminating point of Humanity: *Incipit Zarathustra*."

Taking the excerpt from "Zarathustra's Preface," reprinted on the fly-leaf of his score, as his poetic text, Strauss has illustrated it in his own way. As the composition is absolutely free in form and development, a technical analysis of it is out of the question. Perhaps it were best, too, not to attempt a metaphysico-romantic analysis of the work, but to leave

*The German word is *untergehen*; literally, to go below. It means both "to perish" and "to set" (as the sun sets).— W. F. A.

†In the original: "*ein Uebergang und ein Untergang*"; literally, "a going-over and a going-under."— W. F. A.

‡This title is in allusion to the old Northern *Ragnarök*—*Götterdämmerung*, or "Twilight of the Gods"—which Wagner took for the title of the closing drama of his *Ring des Nibelungen*.— W. F. A.



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this to the listener's imagination, after putting before him the composer's preface. It will be well, however, to give some sub-captions which Strauss has put at various points of the score.

Just after the first great *fortissimo* outburst of the full orchestra and organ on the chord of C major stands: "VON DEN HINTERWELTLERN (Of the Dwellers in the Rear-World)." These were fools and pietarians, who sought the solution in *Religion*. Once Zarathustra, too, cast his delusion beyond Humankind, like all dwellers in the Rear-World. "The World then seemed to be the work of a suffering and tormented God. The World then seemed to me a dream, a God's poem. . . . I, too, once cast my delusion beyond Humankind. . . . Ah, ye brothers, this God, whom I created, was the work of a man, and — an insanity, like all Gods."

Farther on we find the sub-caption: "OF THE GREAT YEARNING," over a strenuous ascending passage in B minor, in the 'celli and bassoons, answered by the wood-wind in chromatic 3rds. This refers to the following passage in Nietzsche's book:

"Wouldst thou not weep, not weep out thy purple despondency, then must thou *sing*, O my soul! . . . *Sing with boisterous song*, till all seas grow still, that they may listen to thy yearning. . . . Already glowest thou and drest, already drinkest thou thirstily at all deep-sounding *Springs of Comfort*, already does thy despondency find its rest in the beatitude of songs to come!"

Over the expressive, pathetic *cantilena* in C minor of the second violins, oboes, and horn, stands: "OF JOYS AND PASSIONS." Farther on we come to the "GRAVE-SONG," a tenderly expressive *cantilena* in the oboe, over the "Yearning-motive" in the 'celli and bassoons.

"Yonder is the island of graves, the silent one; yonder, too, are the graves of my youth. Thither will I carry an evergreen wreath of Life. Resolving this in my heart, I journeyed across the sea.

"O ye sights and apparitions of my youth! O all ye love-glances, ye divine moments! How soon are ye dead to me! I think of you to-day as of my dead ones. . . .

"To kill me did they wring your necks, ye song-birds of my hopes! Yea, at you, ye dearest ones, did malice ever aim its shafts — to hit my heart." . . .

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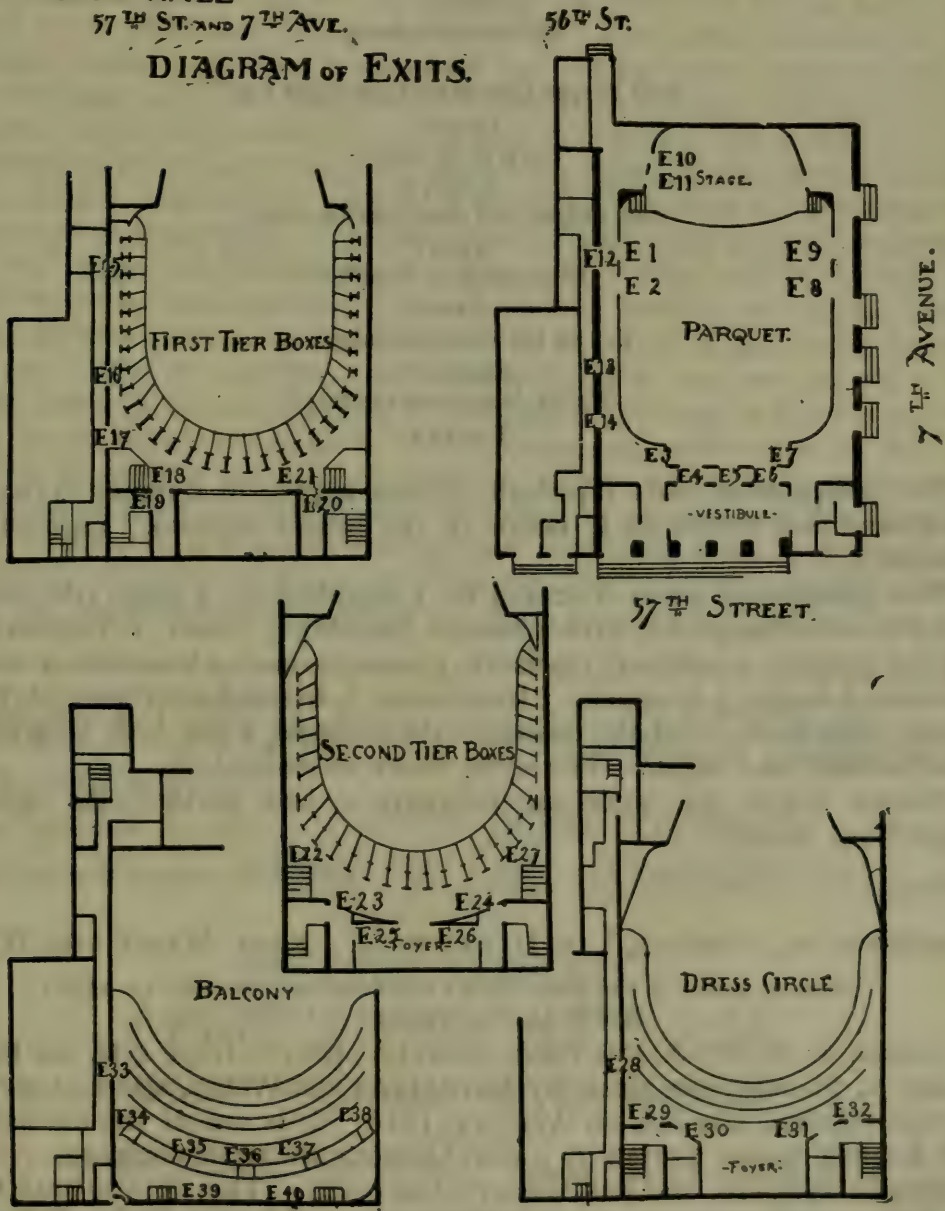
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Over the fugued passage, beginning in the 'celli and double-basses *divisi*, stands: "OF SCIENCE." It is to be noted, as a musical curiosity, that the subject of this fugato contains all the diatonic and chromatic degrees of the scale; the (real) responses to this subject keep coming in successively a 5th higher, that is, on the notes C, G, D, A, E.

Considerably farther on, where a violent passage in the strings (beginning in the 'celli and violas) soars up from B minor, stands: "THE CON-VALESCENT."

"Let us kill the Spirit of Weight! . . .
 "So learn to laugh your way out of yourselves! Uplift your hearts, ye good dancers, high! higher! And forget not the good laughter! This crown to the laughers, this rose-wreath crown: to you, my brothers, do I dedicate this crown! *I have pronounced Laughter holy*; ye higher Men, learn — to laugh! . . .

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"One must have Chaos in himself, to give birth to a dancing star." . . . Then the "DANCE SONG" begins, ushered in by trills in the flutes and clarinets in C major.

Much farther on, after a *fortissimo* stroke of the bell, comes "THE SONG OF THE NIGHT-WANDERER." In the later editions of his book Nietzsche gave the corresponding chapter the title "Drunken Song." On the twelve strokes of the "heavy, heavy humming bell (*Brummglocke*)" he wrote the following lines :

ONE !
O Man, take heed !
TWO !
What speaks the deep midnight ?
THREE !
I have slept, I have slept —
FOUR !
I have awaked out of a deep dream : —
FIVE !
The world is deep,
SIX !
And deeper than the day thought for.
SEVEN !
Deep is its woe, —
EIGHT !
Joy, deeper still than heart-sorrow :
NINE !
Woe speaks : Vanish !
TEN !
Yet all joy wants eternity, . . .
ELEVEN !
Wants deep, deep eternity !
TWELVE !

The composition ends mystically in two keys — in B major in the high wood-wind and violins, in C major in the basses *pizzicati*. Zarathustra's downfall !

This symphonic poem is scored for 1 piccolo-flute, 3 flutes (the third of which is interchangeable with a second piccolo), 3 oboes, 1 English-horn, 1 E-flat clarinet, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 6 horns, 4 trumpets, 3 trombones, 2 bass-tubas, 1 pair of kettle-drums, bass-drum, cymbals, triangle, Glockenspiel, 1 low bell, 2 harps, the usual strings, and organ. The score bears no dedication.

Strauss began the work on February 4, and finished the score on August 24, 1896.*

OVERTURE TO "OBERON," IN D MAJOR. . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand-duchy of Oldenburg, on Dec. 11, 1786 ;
died in London on June 5, 1826.)

Oberon, or the Elf-King's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It is one of the exceedingly few English operas written by a world-famous dramatic composer. It was written in 1825-26, and was Weber's last opera. The libretto was based on Villeneuve's romance *Huon de Bordeaux*, and Sotheby's English trans-

* This analysis is taken in part from one by Dr. H. Reimann, published in the fourth Program-Book to the Philharmonic Concerts in Berlin, 1896-97.

lation of Wieland's poem *Oberon*. The libretto was translated into German by Theodor Hell, and the opera brought out in this version in Leipzig in December, 1826, in Vienna on March 20, 1827, and in Berlin on July 2, 1828. The same German version was given in Paris in 1830, but without success; but the opera was given, in a French translation, by Nutter, Beaumont, and Chazot, at the Théâtre Lyrique in Paris on February 27, 1857, and did succeed with the public. It was first given in an Italian translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The overture has long held its place in the orchestral repertory all over the musical world.

The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings. Soon a tender love-melody sounds in the lower register of the orchestra, harmonized in three parts, with the following absolutely original orchestration: the upper voice is sung by the violas and first 'celli in unison, the middle voice by two clarinets in unison, and the bass by the second 'celli; a short dreamy passage in the strings leads to a hold in the violas on the two notes D and E, and then comes suddenly what has been called "the loudest chord in all orchestration,"—a tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable,—familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one

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WEBER Overture to "Oberon"

occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous "surprises" in all orchestral music.

Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremendous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music; here Weber has fairly outdone himself in brilliancy.

His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both begin with a similar rush of the strings, but give only a faint idea of what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets; a hushed chord of the dominant 7th in the key of A major ushers in the second theme,— a beautiful, tender *cantilena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast: his first theme and its subsequent development have been of the most dashing brilliant character, full of the most energetic and piquant rhythms, and in his accompaniment to his second

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theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

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Soft repeated A major chords in the bassoons, horns, drums, and basses begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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| I. Allegro non troppo (D minor) | - | - | - | - | 2-2 |
| II. Scherzando: Allegro molto (G major) | - | - | - | - | 3-8 |
| III. Andante (D minor) | - | - | - | - | 3-4 |
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| II. Poco meno mosso (G major) | - | - | - | - | 2-4 |
| III. Introduction: Allegretto quasi Andante | - | - | - | - | 4-4 |
| Allegretto con moto e grazioso (A major) | - | - | - | - | 3-4 |

Johannes Brahms - - - Symphony No. 2, in D major, Op. 73

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro non troppo (D major) | - | - | - | - | 3-4 |
| II. Adagio non troppo (B major) | - | - | - | - | 4-4 |
| III. Allegretto grazioso, quasi Andantino (G major) | - | - | - | - | 3-4 |
| IV. Allegro con spirito (D major) | - | - | - | - | 2-2 |

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OVERTURE TO "THE BARTERED BRIDE" BEDŘICH SMETANA.

(Born at Leitomischl, Bohemia, on March 2, 1824; died in Prag on May 12, 1884.)

Prodáná nevěsta (*Die verkaufte Braut*), comic opera in three acts, the text by Sabina, the music by Smetana, was first given in Prag on May 30, 1866. It was Smetana's second opera, and, being of a light, comic character, was the one he himself valued the least; but it was the first of his eight operas to be given outside of Bohemia — in Vienna in 1892, and elsewhere since — and the one upon which his general reputation was chiefly based.

This overture begins *vivacissimo* in F major (2-2 time) with a strong assertion of its principal theme by all the violins, violas, 'celli, and woodwind in unison and octaves against mighty chords in all the brass and the kettle-drums. This vigorous theme soon becomes the subject of a fugue,— what the old Italian theorists called a "fugue of imitation," both subject and response entering on the tonic,— the second violins leading off, to be

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followed in turn by the first violins, violas and first 'celli, and second 'celli and double-basses ; the exposition is followed by a vigorous passage for the full orchestra, which, according to fugue terminology, is a "diversion," and according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins ; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary as a lighter counter-theme. After a very little of this,

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the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

The overture is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets,

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(Born at Lille on Jan. 27, 1823; died in Paris on April 22, 1892.)

This composition was first played by Pablo de Sarasate at a concert of the Association Artistique, under Edouard Colonne, at the Châtelet in Paris, on February 7, 1875; it was first played in Boston by Mr. C. M. Loeffler at a symphony concert on February 8, 1890.

The first movement of this violin concerto,—for it is essentially a concerto,—*Allegro non troppo* in D minor (2-2 time), begins with some preluding on figures from the first theme by orchestra and solo instrument. Then the orchestra takes up the theme *fortissimo* and develops it as an introductory *ritornello*; this, however, does not extend beyond the development of the first theme itself, for the solo violin soon steps in, takes up the theme, and develops it again in its own way, then passes to some brilliant subsidiary passage-work leading to a short *tutti* which ushers in the second theme. This appears in the solo instrument in B-flat major, the development, like that of the first theme, soon turning to brilliant passage-work. A conclusion-period, also consisting of passage-work, leads to a short *tutti* which closes the first part of the movement. There is no real free fantasia, the third part of the movement beginning immediately after the close



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of the first ; but the development of this third part is somewhat more elaborate than that of the first, and often assumes the character of working-out. The second theme comes in the tonic, D major. There is a short coda on the first theme.

The second movement, Scherzando: *Allegro molto* in G major (3-8 time), begins with a lively orchestral prelude on a dainty *scherzando* figure ; then the solo violin steps in with a graceful, *cantabile* waltz-theme and develops it continuously at considerable length, the development at last turning to running passage-work. In the accompaniment to this waltz-theme figures from the orchestral prelude keep cropping up. There is a second part, devoted to working-out, and full of freakish changes of tempo and shiftings of tonality, followed by a third part, which is virtually a repetition of the first.

The third movement, Intermezzo: *Allegretto non troppo* in A minor (2-4 time), is omitted at this concert.

The fourth movement, *Andante* in D minor (3-4 time), opens with an orchestral prelude in which a sustained melody is briefly developed in rich, full harmony, at first by the wind instruments, then by the strings. Then the solo violin steps in with the principal theme of the movement, an expressive *cantilena* which it develops briefly and simply. It then takes up a more florid second theme, the development of which is more extended. A return of the first theme, still in the solo instrument, and a short concluding coda bring the movement to an end.

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The fifth movement, Rondo: *Allegro* in D major (6-8 time), begins, as the second did, with a lively orchestral prelude on a nimble triplet figure, developing it with great vivacity. Then the solo violin enters with the saltarello-like principal theme, which it develops continuously and at considerable length, figures from the orchestral prelude forming the staple of the accompaniment. The development of this theme, with one or two subsidiaries, constitutes the whole of the movement. The plan Lalo has followed here and in the second movement — of making the free development of a lively contrapuntal figure play the part of accompaniment to the development of a different theme on the solo instrument — is one of which I know no other examples.

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ENTR'ACTE.

TIME AND ETERNITY.

It has often been said that a work of art endures by virtue of its expressing, or embodying, not so much the spirit of its own time as that which is common to the spirit of all ages. This may be taken as a mere truism, as axiomatic and self-evident. But may not it also be said with equal truth that a work does not endure by virtue of its expressing, or embodying, the spirit of any particular age — not necessarily its own?

The endurance, the active life, of a work of art does not necessarily

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begin with its creation; it begins practically at the time when it first exerts an influence upon popular feeling, when it first makes its way to the public heart. Some works are so far in advance of the general spirit of their time that they remain, as it were, still-born for years, unnoticed and unenjoyed till the age has caught up with them. Then they begin really to live, but not till then.

In this way some very old masters may be said to have waited for the second half of the nineteenth century for their works to spring into full active life. They had the style of their own day, and were, in so far comprehensible to their contemporaries; but, in what lay below the surface of that style, in all that they most had at heart to say to the world, they so long anticipated later points of view and modes of feeling that what was most intrinsic and essential in their work was pretty well lost upon their contemporaries, and had to wait years, sometimes centuries, for full appreciation and sympathy.

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sympathy and admiration, far rather than by his incomparable mastery of musical architecture. We can now understand what Robert Franz meant, when he said: "Bach has a future before him, like Shakspeare!" The world has not lived beyond Bach yet; it has not yet even lived up to him. Bach is still ahead of us.

In England, after Handel had come pecuniarily to grief with his Italian operas, and took to oratorio-writing, the whole English public went with him and said that at last he had found his true vein. He gave the oratorio a mighty lift, which has lasted to our day. But the profoundest Handel-students of the present time will tell you that his really greatest work was done in his Italian operas, not in the oratorios that superseded them. The form of his operas was purely conventional, the form of his time, and hence destined to die; but, notwithstanding the old conventional form, in these very operas he often gave expression to a poetic spirit that we now recognize as essentially modern, as in harmony with our own.

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It was far in advance of his age, and that is one reason why it was unappreciated, to the extent of his having to turn to the oratorio to make a living. If he had carried that same spirit into his oratorios, they would not have succeeded as they did with the public. But now we are going back to his old neglected operas,—not for stage performance, for no one now could tolerate them on the stage,—but as concert-music; and we find in them gems of modern poetic feeling beside which all the mighty glories of his oratorio music pale. Take the "*Furibondo spira il vento*" in his *Partenope*; it is as modern as Chopin, you find all that Chopin had to say or hint at in the Finale of his B-flat minor sonata already said in it. Handel's operas had to wait for the second half of the nineteenth century to find an atmosphere in which they could be at home!

In the art gallery of Yale University there is a Madonna by Sandro Botticelli, one of the Jarves Collection of Old Italian Masters. When Mr. Jarves was making the collection, in the fifties, the price he had to pay for the picture was not such as to stagger him; but, if it were sent

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to a London dealer now, it would bring more than the whole collection cost, itself included, forty or fifty years ago. Botticelli was virtually killed — for a season — by Raphael, Michael Angelo, and other *di majores* who came after him. All but a few specialists relegated him to the category of “antiquities.” But now it is found that, with all his pre-Raphaelite style, he had more of the modern feeling, more of our complex subtlety, than the great men who cast him into the shade; in feeling he is one of us, not of his own age. Giorgione, “the first painter who began really to *paint*,” is now the most modern of all the sixteenth-century Venetians.

It is thus that being far in advance of his own time give a great masters a pretty sure hold upon ages to come. He has expressed and embodied the spirit of a future age; and must wait for that age. When it comes, his time for appreciation and even a sort of popularity will have come with it. But this lying, as it were, dormant for age after age, until the time for appreciation has come at last, is not, of itself, a sure sign of

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great durability. To be sure, wine that will keep so long in bottle must, one would think, have a certain strength that bodes well for its holding its flavour to the end ; for a man so to express and embody the spirit of an age as to be fully in touch with that age, in spite of an obsolete style which is foreign to it, betokens a certain amount of genuine power. Still the fact that a work of art begins its active life late is no sure earnest of its endurance ; it may not live longer than other works which began their active life earlier, and died before it.

Upon the whole, it is but a dubious sign of long endurance when a work of art expresses, or embodies, the spirit of any particular age with such completeness as to make it foreign to the spirit of other ages. For the spirit of no age is eternal. And, whether the work's most flourishing period be now, or two hundred years to come, need make no essential difference. For it is the work that belongs especially and characteristically to a particular age that is outlived and dies. And, as it is not given to any work of art to be everything, one cannot help feeling that, where there is an enormous amount of the temporal, there must be correspondingly little of the eternal. In other words, as, in mere tailoring, there is a point beyond which a garment can not exactly fit a given individual without fitting other individuals less well, there is a point beyond which a work of art can not express nor embody the characteristic feeling of a particular age without *propter hoc* becoming less adapted to the expression and embodiment of the feeling of other ages. The very exactness and completeness with which a work of art expresses the feeling of any special period is in itself suspicious ; it smells of mortality. A tool that is so very

nicely adapted to one special purpose is likely to be good for little else.

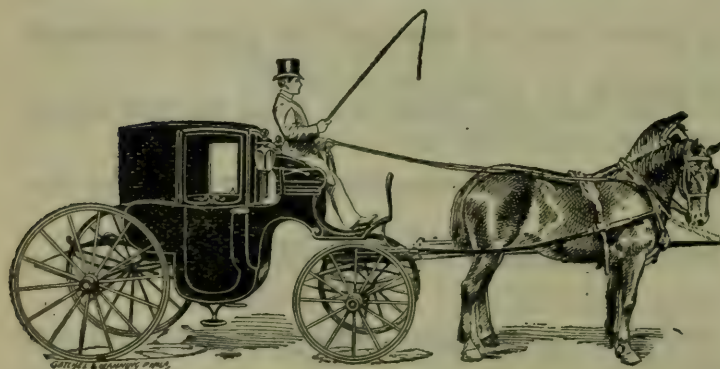
We have all seen examples of the short life of "men of their time" in art. Take Joachim Raff: no one was ever more a man of his time than he. He was essentially modern, that is, for his day; fully up with the last word of his period, but not one inch in advance of it. Back in the late sixties and early seventies, many very prominent and capable musicians looked upon Raff as the one man of the day — barring Wagner — who had a great future before him; he was to usher in the new era, and wipe out Mendelssohn. Of course the classicists hooted at the idea; but then, they had hooted at a good many other ideas before! This was in the sixties and seventies; well, now, before the century is over, Raff is already dead — and Mendelssohn's *Hebrides* and a few other things can dance on his grave! As soon as the spirit of the age got beyond him, Raff crumbled to pieces. And remember that he was a man in the very first rank of his time. But he was a man of his day, and nothing else.

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posers, and he was berating me soundly for my coldness toward Tchaikovsky. He said: "Something must have been left out of you, there is a *lacuna* in your æsthetic composition; Tchaikovsky expresses fully the spirit of the present time, there is no other composer who is living our artistic life so ardently as he, who is so complete an expression of the *now*." "Well," said I, "how about his endurance? Do you think he will outlive Brahms, for instance?" "I am not speaking of his possible endurance," my friend replied, "and there is no need of bringing up Brahms in this connection; he can wait. I will give Tchaikovsky ten years more before he goes down, never to rise again; but, for that ten years, he will be the greatest orchestral writer on the list." After a while the conversation turned to the "*Meistersinger*;" my friend said he thought it would outlive everything else by Wagner. I asked him if he thought it would really outlive *Tristan*? "Yes," he answered, "I think it will outlive even *Tristan*; not that I call it, upon the whole, a greater work; but *Tristan* is so imbedded in the feeling of our day, it so completely ex-



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presses and sums up the inner life of this part of the present century, that I am afraid it will not long outlive it. The *Meistersinger* has more of the eternal in it, it belongs less especially to a particular period."

I find that my guess at "goat's-eye," for *égile*, in the last Program-Book was not entirely lucky. Mr. Nathan Haskell Dole has called my attention to the fact that the word *aígilos* is in the Greek dictionary — where I had overlooked it — and that it means "an herb of which goats are fond, possibly the same as *aigilōps*." Leconte de Lisle's *égile* is evidently a coined Gallicizing of *aígilos*.

BALLET—MUSIC FROM THE OPERA "AZARA"; THREE MOORISH DANCES,
JOHN KNOWLES PAINE.

(Born at Portland, Me., on Jan. 9, 1839; still living in Cambridge, Mass.)

The opera *Azara*, the text and music by John Knowles Paine, has not yet been given. It has been the work of the last ten or twelve years of



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the composer's life. The libretto, which is on a Hispano-Moorish subject, has been published.

The first of the dances played at this concert, *Allegretto animato* in G minor (2-4 time), comprises the development of a lively, quaint dance-motive, first given out by the bassoon, and worked up elaborately with varying instrumentation.

The second dance, *Poco meno mosso* in G major (2-4 time), is essentially the trio to the first one. It contains the development of a single theme, of Moorish character, first given out by the English-horn, and of a breezy little subsidiary, derived from it. After this movement, the key of G minor returns, and, with it, some new developments on the theme of the first dance. These two dances are scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, cymbals, and the usual strings.

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The third dance begins with an Introduction, *Allegretto quasi Andante* (4-4 time), in which there is a series of preluding modulations from G minor to A major, with arpeggi and *glissandos* for the harp, and a recitative-like passage for the clarinet.

The main body of the movement, *Allegretto con moto e grazioso* in A major (3-4 time), contains the extended alternate development of three themes. The first is given out immediately, in A major (although the first chord is that of A minor), by the strings; the second makes its first appearance somewhat later, in the strings and wind, in F major; the third, a more sustained *cantabile* melody, comes in eight measures later in A-flat major, in the clarinets, horn, trumpet, and strings in octaves. This dance is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinete, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, tambourine, cymbals, harp, and the usual strings.

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(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This symphony was first brought out at the Philharmonic Concerts in Vienna, under the composer's direction, on December 30, 1877; its second performance, also under the composer's direction, was at the Gewandhaus in Leipzig on January 10, 1878. It was first given in Boston, under Mr. Carl Zerrahn, at a symphony concert of the Harvard Musical Association, in the Music Hall, on January 9, 1879.

The first movement, *Allegro non troppo* in D major (3-4 time), begins, without slow introduction, with the simple exposition of the idyllic first theme, the first and third phrases being given out by the horns and bassoons, the second and fourth by the wood-wind, over a bass in the 'celli and

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double-basses. Toward the end the strings come in and lead by a waving descending passage in octaves to some sombre, mysterious harmonies in the trombones, tuba, and 'celli, interspersed with fragments of phrases in the wood-wind and soft rolls on the kettle-drums. Some *crescendo* passage-work on a more florid phrase leads to the entrance of the first subsidiary, a *staccato* phrase in the oboes and horns with crisp chords in the other wood-wind and waving figures in the violins, beginning in F-sharp minor, then modulating, but soon leading back to its first key, in which the second theme now makes its appearance. This *cantabile* melody is sung in 3rds and 6ths by the 'celli and violas (the 'celli taking the upper voice) to waving figures in the violins, over a *pizzicato* bass. Soon the wood-wind adds richness to the coloring and the theme is taken up and still further developed by the flutes, oboes, and bassoons to a string accompaniment. The passage ends with a modulation by half-cadence to A major, in which key a strongly rhythmic second subsidiary enters *forte* in the full orchestra

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(minus trombones, tuba, and kettle-drums) and is concisely developed. The conclusion-period of the first part of the movement seems at first to be represented by a series of passage-work imitations between the first and second violins in octaves and the 'celli and double-basses, against a persistent syncopated rhythm, strongly marked by the clarinets, horns, and violas, and gradually rising from *poco forte* to *fortissimo*. But this passage is soon seen to be nothing more than an episode on the augmentation of a figure from the second theme, a figure which has also appeared in diminution in the second subsidiary. It leads to the real conclusion-period, which is represented by a return in A major of the *cantabile* second theme itself, now sung by the violas and second violins (with the violas on the upper voice) against a persistent contrapuntal figuration in the flute, and repeated by the flutes and oboes against a similar figuration in the first violins. The first part of the movement ends in A major (dominant of the principal key), and is forthwith repeated.

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The free fantasia is long and exceedingly elaborate ; toward the end, the florid figure from the passage-work which led from the mysterious trombone harmonies to the entrance of the first subsidiary in the first part is found to assume more and more thematic importance ; its true function in the movement will soon be revealed.

The third part of the movement begins with the return of the first theme in the tonic (D major), the first and third phrases being now given out by the oboes and horns, the second phrase by the second violins and violas, and the fourth phrase by the flutes and bassoons ; the bass is, as before, in the 'celli and double-basses. But the theme is now accompanied by flowing counterpoint in the violins and violas, in which the figure just mentioned plays a prominent part : it is really a counter-figure to the first theme, but now appears for the first time in actual conjunction with it.

The waving descending passage leading over to the trombone harmonies in the first part of the movement is now given to the higher wood-wind,

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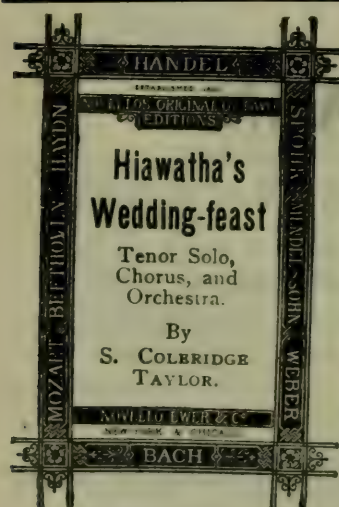


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and is considerably extended, the violins keeping up their florid running passages, which gradually assume the form of arpeggj. The mysterious trombone harmonies of the first part are now reduced to a single entrance of the horns, trombones, and tuba, immediately followed by the melodious second theme, now in B minor and sung, as before, by the 'celli and violas, but to a flowing arpeggio accompaniment in 3rds alternately in the violins and the flutes and clarinets; the theme is then taken up, as before, by the wood-wind and further developed up to the entrance of the second subsidiary, which now comes in the tonic, D major. From this point on, the development is much the same as in the first part of the movement, if with some changes in the instrumentation. It will be noticed that the *staccato* first subsidiary has not appeared in this third part.

The coda begins with some passage-work on the first theme leading to a return of the first subsidiary in D major, with the *decrescendo* development of which the movement closes quietly.



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The second movement, *Adagio non troppo* in B major (4-4 time), opens solemnly with its at once thoughtful and expressive first theme in the 'celli against harmonies in the wind instruments, the bass being in the double-basses; toward the end of the exposition, the melody passes into the violins. Then comes some contrapuntal and imitative passage-work, partly on a figure taken from the first theme, beginning in the wood-wind and then gradually calling the entire orchestra into play. A graceful second theme in F-sharp minor — *l' Istesso tempo, ma grazioso* (12-8 time) — follows, and is developed at first by the wood-wind, then by it and the strings. It leads to a still more melodious subsidiary in the same time and tempo, beginning in the strings in F-sharp minor, then sung in double octaves in B minor by the flute, oboe, and horn over flowing counterpoint in the violas and 'celli, the melody passing next into the basses, against counterpoint in the violins. This leads to a partial return of the first theme in D major, with the melody in the violins in octaves, against figures from the second

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subsidiary in the wood-wind. This is, however, a false start; the real definitive return of the theme comes a little later in the tonic (B major), with the melody in the wood-wind against 12-8 figuration in the violins. The further development of the first theme, with many accompanying hints at the second subsidiary, continues to the end of the movement.

The third movement, *Allegretto grazioso, quasi Andantino* in G major (3-4 time), corresponds to the old traditional Minuet. It is based upon the development of a naïf *Ländler* theme, played for the most part by the wood-wind and horns over a *pizzicato* bass in the 'celli, interspersed with episodes of *Presto ma non assai*—tricksy *staccato* variations on the same theme alternately in the strings, the wood-wind, and the full orchestra (without trombones, trumpets, tuba, or drums). There are two of these nimble little variation-episodes: the first in 2-4, the second in 3-8 time; they may be taken to correspond to a first and second Trio.

The fourth movement, *Allegro con spirito* in D major (2-2 time), is a brilliant and elaborately developed rondo on four themes—or two principal and two subsidiary themes—at least two of which have a markedly Hungarian character. In the last of these themes the characteristically Brahmsish change from binary to triplet rhythm is to be noted.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The second pair of horns is omitted in the second movement; and the second horns, trumpets, trombones, tuba, and kettle-drums, in the third. The score bears no dedication.



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Karl Maria von Weber - - - - Overture to "Oberon"

Ludwig van Beethoven Concerto for Pianoforte, No. 4, in G major,
Op. 58

- | | | | | | |
|--------------------------------|---|---|---|---|-----|
| I. Allegro moderato (G major) | - | - | - | - | 4-4 |
| II. Andante con moto (E minor) | - | - | - | - | 2-4 |
| III. Rondo: Vivace (G major) | - | - | - | - | 2-4 |

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|---|---|---|---|---|-----|
| I. Allegretto animato (G minor) | - | - | - | - | 2-4 |
| II. Poco meno mosso (G major) | - | - | - | - | 2-4 |
| III. Introduction: Allegretto quasi Andante | - | - | - | - | 4-4 |
| Allegretto con moto e grazioso (A major) | - | - | - | - | 3-4 |

Ludwig van Beethoven - Symphony No. 7, in A major, Op. 92

- | | | | | | |
|--------------------------------|---|---|---|---|-----|
| I. Poco sostenuto (A major) | - | - | - | - | 4-4 |
| Vivace (A major) | - | - | - | - | 6-8 |
| II. Allegretto (A minor) | - | - | - | - | 2-4 |
| III. Presto (F major) | - | - | - | - | 3-4 |
| Presto meno assai (D major) | - | - | - | - | 3-4 |
| IV. Allegro con brio (A major) | - | - | - | - | 2-4 |

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OVERTURE TO "OBERON," IN D MAJOR. . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand-duchy of Oldenburg, on Dec. 11, 1786;
died in London on June 5, 1826.)

Oberon, or the Elf-King's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It is one of the exceedingly few English operas written by a world-famous dramatic composer. It was written in 1825-26, and was Weber's last opera. The libretto was based on Villeneuve's romance *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem *Oberon*. The libretto was translated into German by Theodor Hell, and the opera brought out in this version in Leipzig in December, 1826, in Vienna on March 20, 1827, and in Berlin on July 2, 1828. The same German version was given in Paris in 1830, but without success; but the opera was given, in a French translation, by Nuitter, Beaumont, and Chazot, at the Théâtre Lyrique in Paris on February 27, 1857, and did succeed with the public. It was first given in an Italian translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The overture has long held its place in the orchestral repertory all over the musical world.

The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings.

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Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremendous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music; here Weber has fairly outdone himself in brilliancy.

His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both begin with a similar rush of the strings, but give only a faint idea of what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets; a hushed chord of the dominant 7th in the key of A major

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ushers in the second theme,— a beautiful, tender *cantilena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast: his first theme and its subsequent development have been of the most dashinglly brilliant character, full of the most energetic and piquant rhythms, and in his accompaniment to his second theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

The bright and joyous conclusion-theme (taken from the peroration of Rezia's great scena, "Ocean, thou mighty monster") comes in brightly in the violins, the rhythmic character of the accompaniment growing more marked and lively as it goes on. The short chromatic *crescendos* (*quasi sforzando*) with which the phrase ends have become famous,— especially in English orchestras, the English violinist having brought the art of sudden *sforzando* to great and often startling perfection. With this conclusion-theme the first part of the overture ends, or rather gradually dies out, for it closes on a hushed half-cadence in A major.

Soft repeated A major chords in the bassoons, horns, drums, and basses begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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The first movement (*Allegro moderato*, in G major, 4-4 time) begins with the pianoforte alone, which simply announces the first four measures of the first theme (five measures, if we count an introductory chord); then the orchestra steps in and carries the theme through to its conclusion. Persons fond of coincidences may like to note that Mendelssohn has taken the last two measures of this theme, almost note for note, as the concluding phrase of the second theme of his overture to *A Midsummer Night's Dream*. The orchestra goes on with the further development of the theme until a second theme sets in after a short climax with a sudden change (hardly to be called a modulation) to the key of A minor. This theme is of a somewhat different character from the *cantabile* melodies one usually finds as second themes in symphonic first movements; it is also a fine example of Beethoven's fondness for modulation. It consists of a four-measure phrase thrice repeated: the first time in A minor, modulating to E minor; then in C major, modulating to B minor; the third time in G major, modulating to F-sharp minor. It is followed by some further developments on the first theme which soon work up to

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the *fortissimo* entrance of still a third theme in the tonic G major; as this, in turn, dies away, the wood-wind once more returns to a reminiscence of the first theme. This brings the orchestral introductory *ritornello* to a close; so far, excepting the novelty of having the first four measures played by the pianoforte alone, nothing irregular has been noticeable about it: the orchestral *ritornello* of a concerto regularly comprises the first part of the movement, up to the "repeat," and here we have had three successive themes, which had all the appearance of being the regular first, second, and conclusion-theme, the only unusual feature being that the third theme appears in the tonic instead of in some other key. Nothing could seem more regular; yet, as we proceed farther in the movement, we shall see that this *ritornello* has really been very irregular indeed.

In the midst of the closing reminiscence of the first theme in the wood-wind the pianoforte creeps in, when least expected, with the same figure, and launches out into a short but brilliant cadenza which leads to the re-entrance of the first theme at the beginning of the "repeat" of the first part of the movement. The first theme is now developed by the pianoforte and orchestra together, the development ending with some brilliant passage-work for the solo instrument, which leads to the entrance of a wholly new, beautifully melodious and expressive *cantabile* melody in B-flat major. This, in turn, is followed, after some more passage-work, by an equally new second theme, first given out by the strings and then repeated in an embroidered form by the pianoforte. Then comes what we recognize as the third theme of the *ritornello*, given out strongly by the wood-wind and accompanied by brilliant ascending *arpeggi* on the pianoforte, then repeated by the pianoforte, and worked up as an orchestral *tutti* almost exactly as it was towards the end of the *ritornello*; it is also followed by a similar reminiscence of the first theme in the wood-wind. Here is the end of the "repeat," if repeat it can be called; properly it is the end of a wholly new version of the first part of the movement. Comparing it with the *ritornello*, we find that both have the same first theme and conclusion-theme, whereas the *ritornello* has a second theme which is not found in the repeat at all, and the latter contains an episode and a second theme not to be found in the *ritornello*. So here we have a decided irregu-



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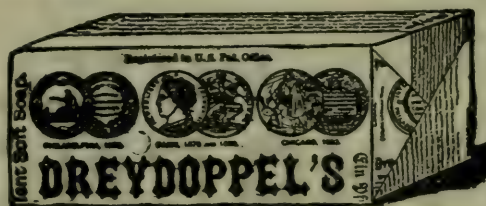
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larity, or call it novelty, in the concerto-form; which will, however, be explained and justified in the third part of the movement.

The pianoforte creeps in stealthily at the beginning of the working-out, or free fantasia, much as it did at the beginning of the "repeat." The working-out runs almost wholly on the first theme, and occupies sixty-one measures; it ends with a strong and decisive assertion of the key of G major by the full orchestra.

The third part opens, as the *ritornello* did, with the announcement of the first four measures of the first theme by the pianoforte alone, this time in a somewhat more ornate form and in resounding *fortissimo*. The theme is also carried through to its conclusion by the pianoforte and orchestra quite as it was in the *ritornello*,—its development in the "repeat" of the first part was very different. At its conclusion, however, the pianoforte and orchestra start afresh with it, and develop it once more as it was developed in the "repeat" of the first part of the movement. From this point onward the composer takes the "repeat" as the real first part of the movement, and models his third part upon it, with the customary differences of key and extensions in development; the melodious episode-theme now comes in E-flat major, and the second theme in G major. After the second theme, though, some passage-work of the solo instrument leads to the re-entrance of the second theme of the *ritornello* in the orchestra: its thrice-repeated phrase coming now in G minor, modulating to D minor; B-flat major, modulating to A minor; and taken up the third time by the pianoforte in a richly embroidered version in F major, modulating to E minor. The pianoforte then continues its dainty embroideries while the orchestra proceeds with just the developments of the first theme that came at the corresponding place in the opening *ritornello*. The entrance of the conclusion-theme brings us once more to the point where the *ritornello* and the "repeat" of the first part coincided, and the third part goes on without further irregular variation from the scheme of the first. Now at last we see clearly what Beethoven was driving at, with his innovations in the sonata-form: in this first movement of his G major concerto he has really written two separate first parts,—one for orchestra alone, the other for pianoforte with orchestra; and in his third part he takes up both of these first parts and fuses them together into one. A

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hold of the full orchestra on the dominant introduces a free cadenza for the solo instrument, which in its turn flows into a short Coda.

The second movement (*Andante con moto*, in E minor, 2-4 time) stands alone among Beethoven's slow movements, unless we take the *Larghetto* of the violin concerto, op. 61, in a certain sense as its poetic pendant. Beethoven has put the following foot-note in the full score: "During the whole *Andante* the pianist must use the soft pedal (*una corda*) uninterruptedly; the sign '*Ped.*' refers to the occasional use of the ordinary pedal." This foot-note is, however, contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement; but this is in a fitful, violent, cadenza-like passage for the pianoforte alone, which, as it were, makes a sudden irruption into the movement, and is in the sharpest contrast to the rest of it. This wonderful, poetic, and dramatic *Andante* is in no particular musical form, and might almost be called a musical picture or tone-poem of tender Melancholy appeasing inexorable Fate. The strings of the orchestra keep repeating a stern, forbidding figure of strongly marked rhythm in *staccato* octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte, as it were, improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, "The rest is silence!"

The third movement (Rondo: *Vivace*, in G major, 2-4 time) has been criticised as unduly trivial in comparison with the two mighty movements that have preceded it; for the first movement is to the full as profound in its way, and imbued with incomparable beauty of feeling, as the poetic *Andante*. All one can say to this charge is that here Beethoven shows a trait that is very characteristic of him,—blowing off steam in the most jovial, ebullient, and reckless way after giving the fullest expression to all that was deepest and most heart-felt in his great nature. This rondo, in which the polyphonic second theme is especially Beethovenish, can not justly be called trivial in itself; it is light-hearted, gay, with at times something of the reckless, devil-may-care spirit in its jollity, brilliantly worked up and exceedingly effective. It makes good its right to a place in the concerto by the very sharpness of its contrast to what goes before it.

ENTR'ACTE.

TIME AND ETERNITY.

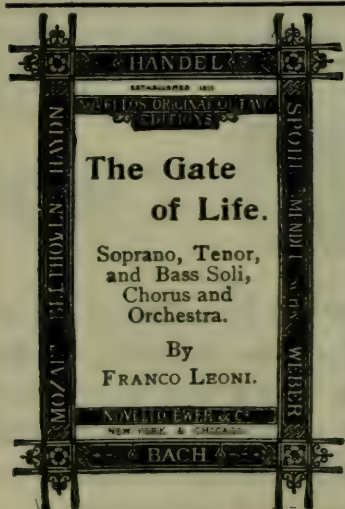
It has often been said that a work of art endures by virtue of its expressing, or embodying, not so much the spirit of its own time as that which is common to the spirit of all ages. This may be taken as a mere truism, as axiomatic and self-evident. But may not it also be said with equal truth that a work does not endure by virtue of its expressing, or embodying, the spirit of any particular age — not necessarily its own?

The endurance, the active life, of a work of art does not necessarily begin with its creation; it begins practically at the time when it first

exerts an influence upon popular feeling, when it first makes its way to the public heart. Some works are so far in advance of the general spirit of their time that they remain, as it were, still-born for years, unnoticed and unenjoyed till the age has caught up with them. Then they begin really to live, but not till then.

In this way some very old masters may be said to have waited for the second half of the nineteenth century for their works to spring into full active life. They had the style of their own day, and were, in so far comprehensible to their contemporaries; but, in what lay below the surface of that style, in all that they most had at heart to say to the world, they so long anticipated later points of view and modes of feeling that what was most intrinsic and essential in their work was pretty well lost upon their contemporaries, and had to wait years, sometimes centuries, for full appreciation and sympathy.

Take Sebastian Bach; we all know how long he had to wait till the world at large opened its heart to him. From the beginning he was the delight of specialists; but it may well be doubted how far those specialists got down into him, and whether their admiration was not more for superficial than for profoundly intrinsic qualities. He was admired as a consummate master of style,—that is, of his own style, which was, after all, merely a higher development of the general style of his day,—but surely few of his specialist admirers could have foreseen that the underlying spirit of his works would be recognized as essentially modern in the second half of the nineteenth century. But we now can recognize that it is by his essentially modern spirit and feeling that Bach commands our sympathy and admiration, far rather than by his incomparable mastery of musical architecture. We can now understand what Robert Franz meant, when he said: “Bach has a future before him, like Shakspeare!” The world has not lived beyond Bach yet; it has not yet even lived up to him. Bach is still ahead of us.



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In England, after Handel had come pecuniarily to grief with his Italian operas, and took to oratorio-writing, the whole English public went with him and said that at last he had found his true vein. He gave the oratorio a mighty lift, which has lasted to our day. But the profoundest Handel-students of the present time will tell you that his really greatest work was done in his Italian operas, not in the oratorios that superseded them. The form of his operas was purely conventional, the form of his time, and hence destined to die; but, notwithstanding the old conventional form, in these very operas he often gave expression to a poetic spirit that we now recognize as essentially modern, as in harmony with our own. It was far in advance of his age, and that is one reason why it was unappreciated, to the extent of his having to turn to the oratorio to make a living. If he had carried that same spirit into his oratorios, they would not have succeeded as they did with the public. But now we are going back to his old neglected operas,—not for stage performance, for no one now could tolerate them on the stage,—but as concert-music; and we find in them gems of modern poetic feeling beside which all the mighty glories of his oratorio music pale. Take the "*Furibondo spira il vento*" in his *Partenope*; it is as modern as Chopin, you find all that Chopin had to say or hint at in the Finale of his B-flat minor sonata already said in it. Handel's operas had to wait for the second half of the nineteenth century to find an atmosphere in which they could be at home!

In the art gallery of Yale University there is a Madonna by Sandro Botticelli, one of the Jarves Collection of Old Italian Masters. When Mr. Jarves was making the collection, in the fifties, the price he had to pay for the picture was not such as to stagger him; but, if it were sent to a London dealer now, it would bring more than the whole collection cost, itself included, forty or fifty years ago. Botticelli was virtually killed—for a season—by Raphael, Michael Angelo, and other *di majores* who came after him. All but a few specialists relegated him to the category of "antiquities." But now it is found that, with all his pre-Raphaelite style, he had more of the modern feeling, more of our complex subtlety, than the great men who cast him into the shade; in feeling he is one of us, not of his own age. Giorgione, "the first painter who

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began really to *paint*," is now the most modern of all the sixteenth-century Venetians.

It is thus that being far in advance of his own time give a great masters a pretty sure hold upon ages to come. He has expressed and embodied the spirit of a future age; and must wait for that age. When it comes, his time for appreciation and even a sort of popularity will have come with it. But this lying, as it were, dormant for age after age, until the time for appreciation has come at last, is not, of itself, a sure sign of great durability. To be sure, wine that will keep so long in bottle must, one would think, have a certain strength that bodes well for its holding its flavour to the end; for a man so to express and embody the spirit of an age as to be fully in touch with that age, in spite of an obsolete style which is foreign to it, betokens a certain amount of genuine power. Still the fact that a work of art begins its active life late is no sure earnest of its endurance; it may not live longer than other works which began their active life earlier, and died before it.

Upon the whole, it is but a dubious sign of long endurance when a work of art expresses, or embodies, the spirit of any particular age with such completeness as to make it foreign to the spirit of other ages. For the spirit of no age is eternal. And, whether the work's most flourishing period be now, or two hundred years to come, need make no essential difference. For it is the work that belongs especially and characteristically to a particular age that is outlived and dies. And, as it is not given to any work of art to be everything, one cannot help feeling that, where there is an enormous amount of the temporal, there must be correspondingly little of the eternal. In other words, as, in mere tailoring, there is a point beyond which a garment can not exactly fit a given individual without fitting other individuals less well, there is a point beyond which a work of art can not express nor embody the characteristic feeling of a particular age without *propter hoc* becoming less adapted to the expression and embodiment of the feeling of other ages. The very exactness and completeness with which a work of art expresses the feeling of any special period is in itself suspicious; it smells of mortality. A tool that is so very nicely adapted to one special purpose is likely to be good for little else.

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art. Take Joachim Raff: no one was ever more a man of his time than he. He was essentially modern, that is, for his day; fully up with the last word of his period, but not one inch in advance of it. Back in the late sixties and early seventies, many very prominent and capable musicians looked upon Raff as the one man of the day — barring Wagner — who had a great future before him; he was to usher in the new era, and wipe out Mendelssohn. Of course the classicists hooted at the idea; but then, they had hooted at a good many other ideas before! This was in the sixties and seventies; well, now, before the century is over, Raff is already dead — and Mendelssohn's *Hebrides* and a few other things can dance on his grave! As soon as the spirit of the age got beyond him, Raff crumbled to pieces. And remember that he was a man in the very first rank of his time. But he was a man of his day, and nothing else.

BALLET-MUSIC FROM THE OPERA "AZARA"; THREE MOORISH DANCES.
JOHN KNOWLES PAINE.

(Born at Portland, Me., on Jan. 9, 1839; still living in Cambridge, Mass.)

The opera *Azara*, the text and music by John Knowles Paine, has not yet been given. It has been the work of the last ten or twelve years of the composer's life. The libretto, which is on a Hispano-Moorish subject, has been published.

The first of the dances played at this concert, *Allegretto animato* in G minor (2-4 time), comprises the development of a lively, quaint dance-motive, first given out by the bassoon, and worked up elaborately with varying instrumentation.

The second dance, *Poco meno mosso* in G major (2-4 time), is essentially the trio to the first one. It contains the development of a single theme, of Moorish character, first given out by the English-horn, and of a breezy little subsidiary, derived from it. After this movement, the key of G minor returns, and, with it, some new developments on the theme of the



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first dance. These two dances are scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, cymbals, and the usual strings.

The third dance begins with an Introduction, *Allegretto quasi Andante* (4-4 time), in which there is a series of preluding modulations from G minor to A major, with arpeggj and *glissandos* for the harp, and a recitative-like passage for the clarinet.

The main body of the movement, *Allegretto con moto e grazioso* in A major (3-4 time), contains the extended alternate development of three themes. The first is given out immediately, in A major (although the first chord is that of A minor), by the strings; the second makes its first appearance somewhat later, in the strings and wind, in F major; the third, a more sustained *cantabile* melody, comes in eight measures later in A-flat major, in the clarinets, horn, trumpet, and strings in octaves. This dance is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3, kettle-drums, triangle, tambourine, cymbals, harp, and the usual strings.

SYMPHONY NO. 7, IN A MAJOR, OPUS 92. LUDWIG VAN BEETHOVEN.

(Born at Bonn on Dec. 16, 1770 (?); died in Vienna on March 26, 1827.)

The MS. score of this symphony is dated May 13, 1812. Its first public performance was in the large hall in the University in Vienna on December 8, 1813, at a concert got up for the benefit of the soldiers wounded at Hanau on October 30. It was played under the composer's direction, his *Wellington's Sieg, oder die Schlacht bei Vittoria*, being given at the same concert. It was a special occasion, and Salieri, Spohr, Mayseder, Hummel, Romberg, Moscheles, and other musicians of almost equal note played in the orchestra. The seventh symphony was an unqualified success.

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This symphony has been called the apotheosis of the dance,—a term which has also been applied to Schubert's great symphony in C major,—not that any particularly specialized dance-forms or dance-rhythms appear in either, but that each one of the four movements in both is characterized by a rhythmic simplicity, vigor, and pertinacity which give it much of the dance quality in a general way.

The first movement opens with an introduction, *Poco sostenuto* in A major (4-4 time), the form of which is singularly sharply defined. Against crashing chords of the full orchestra, the oboe, then the clarinets, then the horns, then the bassoons, give out a strong, simple figure which is forthwith worked out contrapuntally against alternate ascending scale-passages in the violins and basses. Next follows a more melodious second theme in C major, first given out by the wood-wind against sustained notes and trills in the violins, then by the strings against sustained and repeated notes in the wood-wind. Then comes some more working-out of the initial figure by the whole orchestra *fortissimo* in A major, followed by a repetition of the second theme, now in F major. A short coda leads over to the main body of the movement.

The main body of the movement, *Vivace* in A major (6-8 time), is notable for the almost unceasing persistency of the rhythm of the "dotted triplet" in it. The light, dancing first theme is given out in *piano* by the wood-wind and horns, accompanied by the strings, and then repeated in *fortissimo* by the full orchestra. The second theme, so like the first in rhythm as hardly to be distinguishable from it, enters *piano* in the strings in C-sharp minor, then passes through E-flat major in the wood-wind to E major in the full orchestra, ending softly in C major. The conclusion-theme—which, like the second, is made up wholly of figures taken from the first—enters *pianissimo* in the violins over a diminished-7th chord, but soon settles down into the key of E major (dominant of the principal key), in which the first part of the movement ends. There are no subsidiaries; the first part is repeated.

The free fantasia is long and elaborately worked out. The third part of the movement, save for a somewhat more extended development of the first theme, bears the regular relations to the first part; the second theme begins in A minor, and the conclusion-theme in A major. A longish coda, beginning in A-flat major, and then passing through C major and F major to a long dominant organ-point in A major, closes the movement.

The second movement, *Allegretto* in A minor (2-4 time), begins with its solemn, march-like first theme, given out in harmony by the violas, 'celli, and double-basses. The strongly marked rhythm of this theme persists

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BEETHOVEN

Symphony No. 2.

Symphony No. 7.

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DVOŘÁK . . . Concerto for Violoncello, MR. ALWIN SCHROEDER
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(MS. First time.)

HAYDN . . . Symphony in G major, "Oxford"

MENDELSSOHN . . . Concerto for Violin, MISS LEONORA JACKSON

MOSZKOWSKI . . . Four Movements from Suite No. 1

PAINE . . . "Moorish Dances"
(First time.)

RUBINSTEIN . . . Concerto for Pianoforte, No. 4, MR. MARK HAMBOURG

SCHUMANN . . . Symphony No. 1

SCHUTT . . . Concerto for Pianoforte, No. 2, MR. LUDWIG BREITNER

TCHAIKOVSKY

Capriccio Italien, Op. 45.

Symphony No. 3, in D major, Op. 29.

WAGNER

Prelude to "The Master Singers of Nuremberg."

Siegfried Idyl.

WEBER . . . Overture to "Oberon"

almost without interruption through the whole movement. When the theme has been thus given out by the lower strings, it passes into the second violins, while the violas and first 'celli sing a more *cantabile* counter-theme against it. Then the theme is taken up by the first violins and the counter-theme by the second; lastly the theme comes *fortissimo* in the wood-wind and horns, with the counter-theme in the first violins. This development of theme and counter-theme is thus in the form of a canon, the rhythm of the accompaniment becoming more and more lively with the entrance of each successive voice. Next follows a melodious second theme in A major, given by the wood-wind against flowing arpeggi in the first violins, the basses keeping up the persistent rhythm of the first theme. After a beautiful modulation to C major, a short transition-passage leads to the second part of the movement, which is but a repetition of the counter-theme in the flute, oboe, and bassoon in octaves against the first theme in the basses and elaborate figuration in the other strings, followed by a short fugato on the same theme, and then by the second theme in the tonic, as before. A short coda closes the movement.

The third movement, *Presto* in F major (3-4 time), is a brilliant scherzo with trio, *Assai meno presto* in D major (3-4 time). This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major. A high sustained A runs through the whole trio. The trio appears twice, and is even hinted at in the short coda.

The fourth movement, *Allegro con brio* in A major (2-4 time), is a furious rondo on two themes. Here, too, the dance-like character of the symphony is well maintained, though opinions have varied widely as to precise nature of the ideal dance which the music indicates; some critics have called it an idealized "*Bauerntanz*" or "Dance of Peasants"—an idea which a certain English authority carried still farther by calling it a "Dance of Boors"



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—whereas others have thought to find more native nobility in the music than was compatible with such a title, one even going so far as to suggest that it might be called “The Dance of the Corybantes” — not the historic uproarious High-Priests of Cybele, but the noble youths limned on a famous Greek frieze, armed with sword and shield, dancing round the cradle of the infant Zeus.

The movement begins *fortissimo* in the full orchestra with a brilliant exposition of the rushing first theme, both sections of which are repeated; a sort of coda, or concluding passage, to this theme follows,—much as a chorus might follow upon the stanza of a song,—leading to some brief imitative contrapuntal developments on a figure from the theme itself, after which some fiery modulating passage-work leads over to the more dainty second theme in C-sharp minor (mediant of the principal key), given out *piano* by the strings, and then taken up by the wind instruments. This theme, generally of a light, tripping character, is noteworthy for the occasional strong accents (reinforced by the full orchestra) that come on the second beat of the measure. Some brilliant *crescendo* passage-work for fuller and fuller orchestra, in which a prominent figure from the first theme returns after a while in the violins, brings the first part of the movement to a close. Here, too, there is a repeat. Next come some long and elaborate developments on the first theme, as a sort of free fantasia; though it should be noted that the theme itself returns often enough, and almost in its integrity, to maintain the rondo character of the movement. This working-out debouches at last into a return of the first theme in the tonic, A major, with which return the third part of the movement begins; this third part is virtually a repetition of the first, save that the second theme now comes in

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the tonic A minor. A long coda is appended, beginning with an extended progressive working-up of the prominent figure from the first theme, over a bass which ends by assuming the character of a "moving" organ-point on the dominant,—swaying to and fro between the notes E and D-sharp,—after which the concluding passage of the theme is worked out in resounding *fortissimo*, and a return of the "prominent figure" ends the movement. The instrumentation of this finale has often been objected to on the ground of the prominence of the singularly monotonous trumpet parts, the trumpets playing hardly any other notes than A, E, and D (in unison or octaves), and nearly always *fortissimo*; yet there are some who find this harping upon the open notes of the D-trumpet — its G, D, and C — by no means so objectionable, even finely in character with the style and spirit of the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

The score is dedicated to the Reichsgraf Moritz von Fries.

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WEDNESDAY EVENING, MARCH 28,

At 8 Sharp.

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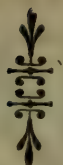
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SIXTH CONCERT, WEDNESDAY EVENING, MARCH 28, AT EIGHT SHARP.

PROGRAMME.

Josef Haydn - Symphony in G major, "Oxford" (Peters, No. 9;
Rieter-Biedermann, No. 2)

I. Adagio (G major)	-	-	-	-	-	3-4
Allegro spiritoso (G major)	-	-	-	-	-	3-4
II. Adagio (D major)	-	-	-	-	-	2-4
III. Menuetto: Allegretto (G major)	-	-	-	-	-	3-4
Trio (G major)	-	-	-	-	-	3-4
IV. Presto (G major)	-	-	-	-	-	2-4

Ludwig van Beethoven Concerto for Pianoforte, No. 4, in G major,
Op. 58

I. Allegro moderato (G major)	-	-	-	-	4-4
II. Andante con moto (E minor)	-	-	-	-	2-4
III. Rondo: Vivace (G major)	-	-	-	-	2-4

Cadenzas by Mr. DOHNÁNYI.

Edvard Hagerup Grieg - Suite No. 1 from the Music to "Peer
Gynt," Op. 46

I. Morning Mood: Allegretto pastorale (E major)	6-8
II. Aase's Death: Andante doloroso (B minor)	4-4
III. Anitra's Dance: Tempo di Mazurka (A minor)	3-4
IV. In the Hall of the Mountain King; The imps are chasing Peer Gynt: Alla marcia e molto mar- cato (B minor)	4-4

Karl Maria von Weber - Overture to "Oberon"

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SYMPHONY IN G MAJOR, "OXFORD" JOSEF HAYDN.

(Born at Rohrau, Lower Austria, on March 31 — April 1? — 1732; died in Vienna on May 31, 1809.)

This symphony is marked "Letter Q" in the catalogue of the London Philharmonic Society; it is No. 9 in the Peters edition, and No. 2 in the edition of Rieter-Biedermann. It was written probably about 1788. It was chosen by the composer for performance, under his own direction, in Oxford, England, in July, 1791, on the occasion of his receiving the degree of Mus. Doc. from the University. This may have been its first public performance, and it certainly got its name therefrom. It was first published in parts (not in score) by Forster in London in the eighties of the last century. The editions (also in parts) by Leduc, in Paris, and André, in Offenbach a/M., seem to have been nothing more than reprints of Forster's; they contain the same misprints. The first edition of the score, by Leduc, near the end of the century, contains no new corrections, and was evidently collated from the parts without revision. The next edition of the score, published by Cianchettini & Sperati, in London, about 1818, differs in no respect from Leduc's. The first carefully revised edition of the score (by Franz Wüllner) was published by Rieter-Biedermann, in Leipzig and Winterthur, in 1868. I find no record of a performance in Boston earlier than January 26, 1882, when it was given in the Music Hall, under Mr. Carl Zerrahn, at a symphony concert of the Harvard Musical Association; but there is no indication of "first time" on the program. The symphony has not been given here for many years.

The first movement opens with a slow introduction, *Adagio* in G major (3-4 time), only twenty measures long. The main body of the movement, *Allegro spiritoso* in G major (3-4 time), is quite irregular in its first part. It begins with the first theme — a quiet thesis in the strings, and a brilliant *forte* antithesis in the full orchestra — which is followed by some

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subsidiary passage-work in the tonic key. The theme then returns again — in the first violins and flute — and is more extendedly developed than before, especially in its antithesis; it returns once more — in the violins against a counter-figure in the oboes — and still in the tonic, to be followed by a new version of the subsidiary in the full orchestra. This debouches, not into a second theme, but into what is practically a short conclusion-theme in the dominant; the brief development of this theme closes the first part, which is repeated.

The free fantasia is long for Haydn, and at times exceedingly elaborate in the way of imitative counterpoint. The recapitulation is far more extendedly developed than the first part, both the themes being subjected to some new working-out; and there is a longish coda. This movement is one of the most complex in all Haydn's symphonies, in spite of the paucity of thematic material.

The second movement, *Adagio* in D major (2-4 time), is simple in form. It consists of the extended development and repetition of a melodious first theme in D major, after which some strong subsidiary passage-work in D minor leads at length to a graceful second theme in the same key and mode. Then the first part (major theme) is repeated with some variation in the treatment, a major version of the second theme appearing near the end, as coda.

The third movement, Menuetto: *Allegretto* in G major (3-4 time), is the regular symphonic minuet of Haydn's day, with a trio in the tonic. The development is quite extended.

The fourth movement, *Presto* in G major (2-4 time), is a brilliant rondo on two contra-dance themes of by no means strongly contrasted character, with occasional stretches of subsidiary passage-work. The persistency with which the first theme keeps reappearing, now in the upper voice,

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now in the bass, is particularly noteworthy. The working-out in the middle section is protracted and elaborate enough for a sonata movement.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

PIANOFORTE CONCERTO NO. 4, IN G MAJOR, OPUS 58.

LUDWIG VAN BEETHOVEN.

This concerto was written in the year 1805 and dedicated to the archduke Rudolph of Austria; it was first published by the Kunst und Industrie Comptoir in Vienna in August, 1808. It, together with the first two movements of the fifth symphony, in C minor, was written at a time when Beethoven was also engaged on the composition of *Fidelio* and busy in making arrangements for its production. Its first public performance was at a concert in the Theater an der Wien on December 22, 1808, got up for Beethoven's benefit; at this same concert were also produced the symphonies in C minor and F major ("Pastoral") and the Choral Fantasia, Beethoven himself playing the pianoforte part in both Fantasia and concerto.

The first movement (*Allegro moderato*, in G major, 4-4 time) begins with the pianoforte alone, which simply announces the first four measures of the first theme (five measures, if we count an introductory chord); then the orchestra steps in and carries the theme through to its conclusion. Persons fond of coincidences may like to note that Mendelssohn has taken the last two measures of this theme, almost note for note, as the concluding phrase of the second theme of his overture to *A Midsummer Night's Dream*. The orchestra goes on with the further development of the theme until a second theme sets in after a short climax with a sudden change (hardly to be called a modulation) to the key of A minor. This theme is of a somewhat different character from the *cantabile* melodies one usually finds as second themes in symphonic first movements; it is also a fine example of Beethoven's fondness for modulation. It consists of a four-measure phrase thrice repeated: the first time in A minor, modulating to E minor; then in C major, modulating to B minor; the third time in G major, modulating to F-sharp minor. It is followed by some further developments on the first theme which soon work up to the *fortissimo* entrance of still a third theme in the tonic G major; as this, in turn, dies away, the wood-wind once more returns to a reminiscence of the first theme. This brings the orchestral introductory *ritornello* to a close; so far, excepting the novelty of having the first four measures played by the pianoforte alone, nothing irregular has been noticeable about it: the orchestral *ritornello* of a concerto regularly comprises the first part of the movement, up to the "repeat," and here we have had three successive themes, which had all the appearance of being the regular first, second, and conclusion-theme, the only unusual feature

being that the third theme appears in the tonic instead of in some other key. Nothing could seem more regular; yet, as we proceed farther in the movement, we shall see that this *ritornello* has really been very irregular indeed.

In the midst of the closing reminiscence of the first theme in the wood-wind the pianoforte creeps in, when least expected, with the same figure, and launches out into a short but brilliant cadenza which leads to the re-entrance of the first theme at the beginning of the "repeat" of the first part of the movement. The first theme is now developed by the pianoforte and orchestra together, the development ending with some brilliant passage-work for the solo instrument, which leads to the entrance of a wholly new, beautifully melodious and expressive *cantabile* melody in B-flat major. This, in turn, is followed, after some more passage-work, by an equally new second theme, first given out by the strings and then repeated in an embroidered form by the pianoforte. Then comes what we recognize as the third theme of the *ritornello*, given out strongly by the wood-wind and accompanied by brilliant ascending *arpeggi* on the pianoforte, then repeated by the pianoforte, and worked up as an orchestral *tutti* almost exactly as it was towards the end of the *ritornello*; it is also followed by a similar reminiscence of the first theme in the wood-wind. Here is the end of the "repeat," if repeat it can be called; properly it is the end of a wholly new version of the first part of the movement. Comparing it with the *ritornello*, we find that both have the same first theme and conclusion-theme, whereas the *ritornello* has a second theme which is not found in the repeat at all, and the latter contains an episode and a second theme not to be found in the *ritornello*. So here we have a decided irregularity, or call it novelty, in the concerto-form; which will, however, be explained and justified in the third part of the movement.

The pianoforte creeps in stealthily at the beginning of the working-



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out, or free fantasia, much as it did at the beginning of the "repeat." The working-out runs almost wholly on the first theme, and occupies sixty-one measures; it ends with a strong and decisive assertion of the key of G major by the full orchestra.

The third part opens, as the *ritornello* did, with the announcement of the first four measures of the first theme by the pianoforte alone, this time in a somewhat more ornate form and in resounding *fortissimo*. The theme is also carried through to its conclusion by the pianoforte and orchestra quite as it was in the *ritornello*,—its development in the "repeat" of the first part was very different. At its conclusion, however, the pianoforte and orchestra start afresh with it, and develop it once more as it was developed in the "repeat" of the first part of the movement. From this point onward the composer takes the "repeat" as the real first part of the movement, and models his third part upon it, with the customary differences of key and extensions in development; the melodious episode-theme now comes in E-flat major, and the second theme in G major. After the second theme, though, some passage-work of the solo instrument leads to the re-entrance of the second theme of the *ritornello* in the orchestra: its thrice-repeated phrase coming now in G minor, modulating to D minor; B-flat major, modulating to A minor; and taken up the third time by the pianoforte in a richly embroidered version in F major, modulating to E minor. The pianoforte then continues its dainty embroideries while the orchestra proceeds with just the developments of the first theme that came at the corresponding place in the opening *ritornello*. The entrance of the conclusion-theme brings us once more to the point where the *ritornello* and the "repeat" of the first part coincided, and the third part goes on without further irregular variation from the scheme of the first. Now at last we see clearly what Beethoven was driving at, with his innovations in the sonata-form: in this first movement of his G major



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concerto he has really written two separate first parts,— one for orchestra alone, the other for pianoforte with orchestra; and in his third part he takes up both of these first parts and fuses them together into one. A hold of the full orchestra on the dominant introduces a free cadenza for the solo instrument, which in its turn flows into a short Coda.

The second movement (*Andante con moto*, in E minor, 2-4 time) stands alone among Beethoven's slow movements, unless we take the *Larghetto* of the violin concerto, op. 61, in a certain sense as its poetic pendant. Beethoven has put the following foot-note in the full score: "During the whole *Andante* the pianist must use the soft pedal (*una corda*) uninterruptedly; the sign '*Ped.*' refers to the occasional use of the ordinary pedal." This foot-note is, however, contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement; but this is in a fitful, violent, cadenza-like passage for the pianoforte alone, which, as it were, makes a sudden irruption into the movement, and is in the sharpest contrast to the rest of it. This wonderful, poetic, and dramatic *Andante* is in no particular musical form, and might almost be called a musical picture or tone-poem of tender Melancholy appeasing inexorable Fate. The strings of the orchestra keep repeating a stern, forbidding figure of strongly marked rhythm in *staccato* octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte, as it were, improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, "The rest is silence!"

The third movement (Rondo: *Vivace*, in G major, 2-4 time) has been

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criticised as unduly trivial in comparison with the two mighty movements that have preceded it; for the first movement is to the full as profound in its way, and imbued with incomparable beauty of feeling, as the poetic *Andante*. All one can say to this charge is that here Beethoven shows a trait that is very characteristic of him,—blowing off steam in the most jovial, ebullient, and reckless way after giving the fullest expression to all that was deepest and most heart-felt in his great nature. This rondo, in which the polyphonic second theme is especially Beethovenish, can not justly be called trivial in itself; it is light-hearted, gay, with at times something of the reckless, devil-may-care spirit in its jollity, brilliantly worked up and exceedingly effective. It makes good its right to a place in the concerto by the very sharpness of its contrast to what goes before it.

ENTR'ACTE.

TIME AND ETERNITY.

It has often been said that a work of art endures by virtue of its expressing, or embodying, not so much the spirit of its own time as that which is common to the spirit of all ages. This may be taken as a mere truism, as axiomatic and self-evident. But may not it also be said with equal truth that a work does not endure by virtue of its expressing, or embodying, the spirit of any particular age — not necessarily its own?

The endurance, the active life, of a work of art does not necessarily begin with its creation; it begins practically at the time when it first exerts an influence upon popular feeling, when it first makes its way to the public heart. Some works are so far in advance of the general spirit of their time that they remain, as it were, still-born for years, unnoticed and unenjoyed till the age has caught up with them. Then they begin really to live, but not till then.

In this way some very old masters may be said to have waited for the second half of the nineteenth century for their works to spring into full active life. They had the style of their own day, and were, in so far comprehensible to their contemporaries; but, in what lay below the surface of that style, in all that they most had at heart to say to the world, they so long anticipated later points of view and modes of feeling that what was most intrinsic and essential in their work was pretty well lost

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upon their contemporaries, and had to wait years, sometimes centuries, for full appreciation and sympathy.

Take Sebastian Bach; we all know how long he had to wait till the world at large opened its heart to him. From the beginning he was the delight of specialists; but it may well be doubted how far those specialists got down into him, and whether their admiration was not more for superficial than for profoundly intrinsic qualities. He was admired as a consummate master of style,—that is, of his own style, which was, after all, merely a higher development of the general style of his day,—but surely few of his specialist admirers could have foreseen that the underlying spirit of his works would be recognized as essentially modern in the second half of the nineteenth century. But we now can recognize that it is by his essentially modern spirit and feeling that Bach commands our sympathy and admiration, far rather than by his incomparable mastery of musical architecture. We can now understand what Robert Franz meant, when he said: “Bach has a future before him, like Shakspeare!” The world has not lived beyond Bach yet; it has not yet even lived up to him. Bach is still ahead of us.

In England, after Handel had come pecuniarily to grief with his Italian operas, and took to oratorio-writing, the whole English public went with him and said that at last he had found his true vein. He gave the oratorio a mighty lift, which has lasted to our day. But the profoundest Handel-students of the present time will tell you that his really greatest work was done in his Italian operas, not in the oratorios that superseded them. The form of his operas was purely conventional, the form of his time, and hence destined to die; but, notwithstanding the old conventional form, in these very operas he often gave expression to a poetic spirit that we now recognize as essentially modern, as in harmony with our own. It was far in advance of his age, and that is one reason why it was unappreciated, to the extent of his having to turn to the oratorio to make a living. If he had carried that same spirit into his oratorios, they would not have succeeded as they did with the public. But now we are going back to his old neglected operas,—not for stage performance, for no one now could tolerate them on the stage,—but as concert-music; and we find in them gems of modern poetic feeling beside which all the mighty glories of his oratorio music pale. Take the “*Furibondo spira il vento*” in his *Partenope*; it is as modern as Chopin, you find all that Chopin had to say



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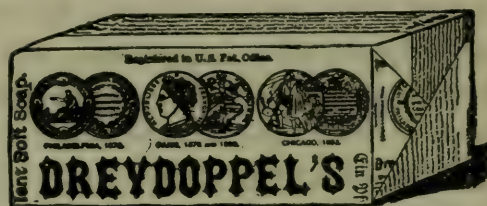
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or hint at in the Finale of his B-flat minor sonata already said in it. Handel's operas had to wait for the second half of the nineteenth century to find an atmosphere in which they could be at home !

In the art gallery of Yale University there is a Madonna by Sandro Botticelli, one of the Jarves Collection of Old Italian Masters. When Mr. Jarves was making the collection, in the fifties, the price he had to pay for the picture was not such as to stagger him; but, if it were sent to a London dealer now, it would bring more than the whole collection cost, itself included, forty or fifty years ago. Botticelli was virtually killed — for a season — by Raphael, Michael Angelo, and other *di majores* who came after him. All but a few specialists relegated him to the category of "antiquities." But now it is found that, with all his pre-Raphaelite style, he had more of the modern feeling, more of our complex subtlety, than the great men who cast him into the shade; in feeling he is one of us, not of his own age. Giorgione, "the first painter who began really to *paint*," is now the most modern of all the sixteenth-century Venetians.

It is thus that being far in advance of his own time give a great masters a pretty sure hold upon ages to come. He has expressed and embodied the spirit of a future age; and must wait for that age. When it comes, his time for appreciation and even a sort of popularity will have come with it. But this lying, as it were, dormant for age after age, until the time for appreciation has come at last, is not, of itself, a sure sign of great durability. To be sure, wine that will keep so long in bottle must, one would think, have a certain strength that bodes well for its holding its flavour to the end; for a man so to express and embody the spirit of an age as to be fully in touch with that age, in spite of an obsolete style which is foreign to it, betokens a certain amount of genuine power. Still the fact that a work of art begins its active life late is no sure earnest of

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its endurance; it may not live longer than other works which began their active life earlier, and died before it.

Upon the whole, it is but a dubious sign of long endurance when a work of art expresses, or embodies, the spirit of any particular age with such completeness as to make it foreign to the spirit of other ages. For the spirit of no age is eternal. And, whether the work's most flourishing period be now, or two hundred years to come, need make no essential difference. For it is the work that belongs especially and characteristically to a particular age that is outlived and dies. And, as it is not given to any work of art to be everything, one cannot help feeling that, where there is an enormous amount of the temporal, there must be correspondingly little of the eternal. In other words, as, in mere tailoring, there is a point beyond which a garment can not exactly fit a given individual without fitting other individuals less well, there is a point beyond which a work of art can not express nor embody the characteristic feeling of a particular age without *propter hoc* becoming less adapted to the expression and embodiment of the feeling of other ages. The very exactness and completeness with which a work of art expresses the feeling of any special period is in itself suspicious; it smells of mortality. A tool that is so very nicely adapted to one special purpose is likely to be good for little else.

We have all seen examples of the short life of "men of their time" in art. Take Joachim Raff: no one was ever more a man of his time than he. He was essentially modern, that is, for his day; fully up with the last word of his period, but not one inch in advance of it. Back in the late sixties and early seventies, many very prominent and capable musicians looked upon Raff as the one man of the day — barring Wagner — who had a great future before him; he was to usher in the new era, and wipe out Mendelssohn. Of course the classicists hooted at the idea; but then, they had hooted at a good many other ideas before! This was in

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the sixties and seventies; well, now, before the century is over, Raff is already dead — and Mendelssohn's *Hebrides* and a few other things can dance on his grave! As soon as the spirit of the age got beyond him, Raff crumbled to pieces. And remember that he was a man in the very first rank of his time. But he was a man of his day, and nothing else.

Not long ago, I was talking with one of our foremost American composers, and he was berating me soundly for my coldness toward Tchaikovsky. He said: "Something must have been left out of you, there is a *lacuna* in your æsthetic composition; Tchaikovsky expresses fully the spirit of the present time, there is no other composer who is living our artistic life so ardently as he, who is so complete an expression of the *now*." "Well," said I, "how about his endurance? Do you think he will outlive Brahms, for instance?" "I am not speaking of his possible endurance," my friend replied, "and there is no need of bringing up Brahms in this connection; he can wait. I will give Tchaikovsky ten years more before he goes down, never to rise again; but, for that ten years, he will be the greatest orchestral writer on the list." After a while the conversation turned to the "*Meistersinger*;" my friend said he thought it would outlive everything else by Wagner. I asked him if he thought it would really outlive *Tristan*? "Yes," he answered, "I think it will outlive even *Tristan*; not that I call it, upon the whole, a greater work; but *Tristan* is so imbedded in the feeling of our day, it so completely expresses and sums up the inner life of this part of the present century, that I am afraid it will not long outlive it. The *Meistersinger* has more of the eternal in it, it belongs less especially to a particular period."

I find that my guess at "goat's-eye," for *égile*, in the last Program-Book was not entirely lucky. Mr. Nathan Haskell Dole has called my attention to the fact that the word *aígilos* is in the Greek dictionary — where I had overlooked it — and that it means "an herb of which goats are fond, possibly the same as *aigilōps*." Leconte de Lisle's *égile* is evidently a coined Gallicizing of *aígilos*.

SUITE NO. I FROM THE MUSIC TO "PEER GYNT," OPUS 46.

EDVARD HAGERUP GRIEG.

(Born at Bergen, Norway, on June 15, 1843; still living.)

This suite is taken from the incidental music written by Grieg for Ibsen's romantic drama of *Peer Gynt*; the selection was made for concert performance by the composer himself. Ibsen wrote the play in 1867, about midway in his career. Here is a brief synopsis of it: —

"The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norse Faust, whose over-wealth of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant boy, whose parents were once well-to-do people; but the father is now dead, and the mother and son live in great poverty. The lad is full

of ideas, and has many wonderful plans for the future. These he confides to his mother, who cannot help believing in him, in spite of his wild ways and fantastic notions. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. In the night he wanders about and meets with some frolicsome dairy-maids, or cowherd girls. At last he makes his way to the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother Aase on her death-bed. After her death, he sails for foreign lands, and, after many adventures, comes to the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, the daughter of a Bedouin chief. She captivates him for a time, but soon leaves him. He dreams of Solvejg, the love of his youth, who has been patiently waiting for him; he returns, old and gray, to her arms."

The first movement of the suite given at this concert, *Morgenstimmung* (Morning Mood): *Allegretto pastorale* in E major (6-8 time), consists of the free development of a single pastoral theme, which is interrupted at one point by a more *cantabile* melody in the 'celli. The billowing arpeggi of the accompaniment, now in the strings, now in the wood-wind, recur so often as to assume something of a thematic importance in themselves.

The second movement, *Aases Tod* (The Death of Aase): *Andante doloroso* in B minor (4-4 time), is a short threnody for an orchestra of muted strings, on a single theme. The form is entirely free.

The third movement, Anitra's Dance: *Tempo di Mazurka* in A minor



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(3-4 time), is also for muted strings, with the addition of a triangle. It contains the free development of a single graceful mazurka theme. This is the dance with which Anitra, the Bedouin chief's daughter, tries to fascinate Peer Gynt.

The fourth movement, *In der Halle des Bergkönigs* (In the Hall of the Mountain King): *Alla marcia e molto marcato* in B minor (4-4 time), accompanies the scene in which Peer Gynt is tormented and hunted out of the hall by imps. It contains the development, or rather the pertinacious repetition in continual *crescendo* and *accelerando*, of a single motive, rising from *pianissimo* by gradual degrees to *fortissimo*. This movement has been characterized as "a veritable musical hornets'-nest."

The first movement of this suite is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The last, for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, 1 bass-tuba, bass-drum and cymbals, and the usual strings. The score bears no dedication.

OVERTURE TO "OBERON," IN D MAJOR. . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand-duchy of Oldenburg, on Dec. 11, 1786;
died in London on June 5, 1826.)

Oberon, or the Elf-King's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It is one of the exceedingly few English operas written by a world-famous dramatic composer. It was written in 1825-26, and was Weber's last opera. The libretto was based on Villeneuve's romance *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem *Oberon*. The libretto was translated into German by Theodor Hell, and the opera brought out in this version in Leipzig in December, 1826, in Vienna on March 20, 1827, and in Berlin on July 2, 1828. The same German version was given in Paris in 1830, but without success; but the opera was given, in a French translation, by Nutter, Beaumont, and Chazot, at the Théâtre Lyrique in Paris on February 27, 1857, and did succeed with the public. It was first given in an Italian translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The overture has long held its place in the orchestral repertory all over the musical world.

The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are

repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings. Soon a tender love-melody sounds in the lower register of the orchestra, harmonized in three parts, with the following absolutely original orchestration: the upper voice is sung by the violas and first 'celli in unison, the middle voice by two clarinets in unison, and the bass by the second 'celli; a short dreamy passage in the strings leads to a hold in the violas on the two notes D and E, and then comes suddenly what has been called "the loudest chord in all orchestration,"—a tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable,—familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous "surprises" in all orchestral music.

Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremendous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music; here Weber has fairly outdone himself in brilliancy.

His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both begin with a similar rush of the strings, but give only a faint idea of what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets; a hushed chord of the dominant 7th in the key of A major ushers in the second theme,—a beautiful, tender *cantilena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast: his first theme and its subsequent development have been of the most dashing brilliant character, full of the most energetic and piquant rhythms, and in his accompaniment to his second theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

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Soft repeated A major chords in the bassoons, horns, drums, and basses begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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GRAND CONCERT, WEDNESDAY EVENING, APRIL 4, AT EIGHT.

PROGRAMME.

Franz Schubert - - - Unfinished Symphony in B minor

- | | | | | | |
|--------------------------------|---|---|---|---|-----|
| I. Allegro moderato (B minor) | - | - | - | - | 3-4 |
| II. Andante con moto (E major) | - | - | - | - | 3-8 |

Franz Liszt - - Concerto for Pianoforte, No. 1, in E-flat major

Edvard Hagerup Grieg - - Suite No. 1 from the Music to "Peer
Gynt," Op. 46

- | | |
|--|-----|
| I. Morning Mood: Allegretto pastorale (E major) | 6-8 |
| II. The Death of Aase: Andante doloroso (B minor) | 4-4 |
| III. Anitra's Dance: Tempo di Mazurka (A minor) | 3-4 |
| IV. In the Hall of the Mountain King: Alla marcia e
molto marcato (B minor) | 4-4 |

Richard Wagner - Entr'acte, Dance of Apprentices, and Procession
of the Master Singers, from "The Master
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UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on Nov. 19, 1828.)

The two existing movements of this symphony, and nine measures of the Scherzo, were written in 1822; the MS. bears the date October 30. The score was published posthumously by Spina. It is interesting to note that, of the last two of Schubert's symphonies, this one was written just before, and the one in C major some time after, the production of Beethoven's ninth. The first performance of this symphony in Boston was by the Orchestral Union, Mr. Carl Zerrahn conductor, in the Music Hall on February 26, 1868.

The first movement, *Allegro moderato* in B minor (3-4 time), opens with a grave phrase in the 'celli and double-basses in low octaves; on the ninth measure the first and second violins enter with some nervous passage-work in 3rds and 6ths, which serves as an accompaniment to a plaintive theme of the oboe and clarinet. I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these program-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'celli and double-basses,—or the response to it,—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this. The development of theme and counter-theme is carried on for some eighteen measures, and then suddenly cut short by loud, stertorous syncopated chords in the full orchestra. A long-held D in the horns and bassoons, followed by a simple modulation to G major, leads to the idyllic second theme, sung first by the 'celli against syncopated harmonies in the violas and clarinets, then taken up by the violins in octaves. The development soon assumes an imitative contrapuntal character, the place of a conclusion-theme being taken by some still closer imitations on this second theme. These lead to the close of the first part of the movement, which is repeated.

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The free fantasia is devoted to a long and elaborate working-out of the first member of the first theme. The third part begins with the first theme in the tonic, and proceeds regularly, the second theme coming in D major. A short coda on the first member of the first theme ends the movement.

The second movement, *Andante con moto* in E major (3-8 time), is in the sonatina form, that is, the sonata-form without free fantasia. It opens with the first theme in the tonic, E major, in the strings, interrupted at moments by the wind. This is followed by a strong first subsidiary in the tonic, given out *forte* by all the wood-wind and brass over a contrapuntal bass in all the strings in octaves. This subsidiary, by the way, strongly suggests the theme of the trio of the scherzo in the composer's great C major symphony. It is followed by a return of the first theme in the wood-wind in the tonic. This leads to the entrance of the second theme — a clarinet solo over syncopated harmonies in the strings — in the relative C-sharp minor. This theme passes through several modulations in the course of its development. A strong second subsidiary in C-sharp minor follows, given out *fortissimo* by the full orchestra. A conclusion-theme in D major follows, the first violins imitating the 'celli and double-basses against a syncopated accompaniment in the second violins and violas. Then comes a free closing passage on figures from the conclusion-theme, *decrescendo* in the wood-wind and horns.

The second part of the movement — corresponding to the regular third part, there being no free fantasia — follows precisely the same scheme, with the regular changes of tonality. A short coda on the conclusion-theme and first theme closes the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

CONCERTO FOR PIANOFORTE, NO. 1, IN E-FLAT MAJOR. . . FRANZ LISZT
(Born at Raiding, near Oedenburg, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

The first performance in Boston of this concerto was by Alide Topp, at an afternoon concert in the first Triennial Festival of the Handel & Haydn Society, on May 9, 1868. Since then, it has been played by nearly all the great pianists who have visited our city.

The form of this concerto is so wholly free that a technical analysis of it is exceedingly difficult. Like most of Liszt's symphonic poems, the composition presents the exposition and development of a few pregnant themes which undergo many modifications of tempo and rhythm. It was one of the most prominent characteristics of Liszt's style to take three or four themes, and work them out — either together or in alternation — so changing the rhythm, harmony, and modality of each and all of them that their whole expressive character was constantly altered.

In this concerto we find four leading themes. The first is given out by the strings — interrupted by resounding chords in the wind instruments — at the very outset. The second is first given out somewhat later (*Quasi Adagio* in B major) by the muted 'celli and double-basses, and then elaborately worked up by the pianoforte. (It had already been hinted at in some free developments on a melodic phrase by the solo instrument; but only appears in its true shape when given out by the muted strings as an *Adagio*.) The third comes — *Allegro vivace* — as a sort of scherzo in the

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strings, each phrase being followed by little rhythmic strokes on the triangle. The fourth, which is rather a response to the principal phrase of the second than a separate theme by itself, keeps cropping up in many parts of the concerto: at first only in various orchestral instruments, but later in the pianoforte. Still a fifth theme appears in the strenuously worked-up coda; but not until all but the first have been exhausted. It is little more than exuberant passage-work.

These four themes, with other subsidiaries derived from them, are announced and worked up without any regard to traditional musical forms. The development, now in the solo instrument, now in the orchestra, is constantly interrupted by cadenzas. Still one cannot say that the construction of the work is really incoherent; one can even detect a certain division of the composition into separate movements — though not at all on traditional lines. To indicate the principal themes themselves, and their various transformations, would be impossible without the aid of musical notation.

The orchestral part of the concerto is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 2 bassoons, 3 trombones, 1 pair of kettle-drums, triangle, cymbals, and the usual strings. The score is dedicated to Henri Litolf.

SUITE NO. 1 FROM THE MUSIC TO "PEER GYNT," OPUS 46.

EDVARD HAGERUP GRIEG.

(Born at Bergen, Norway, on June 15, 1843; still living.)

This suite is taken from the incidental music written by Grieg for Ibsen's romantic drama of *Peer Gynt*; the selection was made for concert performance by the composer himself. Ibsen wrote the play in 1867, about midway in his career. Here is a brief synopsis of it: —

"The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norse Faust, whose over-wealth of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant boy, whose parents were once well-to-do people; but the father is now dead, and the mother and son live in great poverty. The lad is full of ideas, and has many wonderful plans for the future. These he confides to his mother, who cannot help believing in him, in spite of his wild



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ways and fantastic notions. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. In the night he wanders about and meets with some frolicsome dairy-maids, or cowherd girls. At last he makes his way to the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother Aase on her death-bed. After her death, he sails for foreign lands, and, after many adventures, comes to the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, the daughter of a Bedouin chief. She captivates him for a time, but soon leaves him. He dreams of Solvejg, the love of his youth, who has been patiently waiting for him; he returns, old and gray, to her arms."

The first movement of the suite given at this concert, *Morgenstimmung* (Morning Mood): *Allegretto pastorale* in E major (6-8 time), consists of the free development of a single pastoral theme, which is interrupted at one point by a more *cantabile* melody in the 'celli. The billowing arpeggi of the accompaniment, now in the strings, now in the wood-wind, recur so often as to assume something of a thematic importance in themselves.

The second movement, *Aases Tod* (The Death of Aase): *Andante doloroso* in B minor (4-4 time), is a short threnody for an orchestra of muted strings, on a single theme. The form is entirely free.

The third movement, Anitra's Dance: *Tempo di Mazurka* in A minor (3-4 time), is also for muted strings, with the addition of a triangle. It contains the free development of a single graceful mazurka theme. This is the dance with which Anitra, the Bedouin chief's daughter, tries to fascinate Peer Gynt.

The fourth movement, *In der Halle des Bergkönigs* (In the Hall of the Mountain King): *Alla marcia e molto marcato* in B minor (4-4 time), accompanies the scene in which Peer Gynt is tormented and hunted out of the hall by imps. It contains the development, or rather the pertinacious repetition in continual *crescendo* and *accelerando*, of a single motive, rising from *pianissimo* by gradual degrees to *fortissimo*. This movement has been characterized as "a veritable musical hornets'-nest."

The first movement of this suite is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the



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usual strings. The last, for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, 1 bass-tuba, bass-drum and cymbals, and the usual strings. The score bears no dedication.

ENTR'ACTE.

TIME AND ETERNITY.

It has often been said that a work of art endures by virtue of its expressing, or embodying, not so much the spirit of its own time as that which is common to the spirit of all ages. This may be taken as a mere truism, as axiomatic and self-evident. But may not it also be said with equal truth that a work does not endure by virtue of its expressing, or embodying, the spirit of any particular age — not necessarily its own?

The endurance, the active life, of a work of art does not necessarily begin with its creation; it begins practically at the time when it first exerts an influence upon popular feeling, when it first makes its way to the public heart. Some works are so far in advance of the general spirit of their time that they remain, as it were, still-born for years, unnoticed and unenjoyed till the age has caught up with them. Then they begin really to live, but not till then.

In this way some very old masters may be said to have waited for the second half of the nineteenth century for their works to spring into full active life. They had the style of their own day, and were, in so far, comprehensible to their contemporaries; but, in what lay below the surface of that style, in all that they most had at heart to say to the world, they so long anticipated later points of view and modes of feeling that what was most intrinsic and essential in their work was pretty well lost upon their contemporaries, and had to wait years, sometimes centuries, for full appreciation and sympathy.

Take Sebastian Bach; we all know how long he had to wait till the world at large opened its heart to him. From the beginning he was the delight of specialists; but it may well be doubted how far those specialists got down into him, and whether their admiration was not more for superficial than for profoundly intrinsic qualities. He was admired as a

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consummate master of style,—that is, of his own style, which was, after all, merely a higher development of the general style of his day,—but surely few of his specialist admirers could have foreseen that the underlying spirit of his works would be recognized as essentially modern in the second half of the nineteenth century. But we now can recognize that it is by his essentially modern spirit and feeling that Bach commands our sympathy and admiration, far rather than by his incomparable mastery of musical architecture. We can now understand what Robert Franz meant, when he said: “Bach has a future before him, like Shakspeare!” The world has not lived beyond Bach yet; it has not yet even lived up to him. Bach is still ahead of us.

In England, after Handel had come pecuniarily to grief with his Italian operas, and took to oratorio-writing, the whole English public went with him and said that at last he had found his true vein. He gave the oratorio a mighty lift, which has lasted to our day. But the profoundest Handel-students of the present time will tell you that his really greatest work was done in his Italian operas, not in the oratorios that superseded them. The form of his operas was purely conventional, the form of his time, and hence destined to die; but, notwithstanding the old conventional form, in these very operas he often gave expression to a poetic spirit that we now recognize as essentially modern, as in harmony with our own. It was far in advance of his age, and that is one reason why it was unappreciated, to the extent of his having to turn to the oratorio to make a living. If he had carried that same spirit into his oratorios, they would not have succeeded as they did with the public. But now we are going back to his old neglected operas,—not for stage performance, for no one now could tolerate them on the stage,—but as concert-music; and we find in them gems of modern poetic feeling beside which all the mighty glories of his oratorio music pale. Take the “*Furibondo spira il vento*” in his *Partenope*; it is as modern as Chopin, you find all that Chopin had to say or hint at in the Finale of his B-flat minor sonata already said in it. Handel’s operas had to wait for the second half of the nineteenth century to find an atmosphere in which they could be at home!

In the art gallery of Yale University there is a Madonna by Sandro Botticelli, one of the Jarves Collection of Old Italian Masters. When Mr. Jarves was making the collection, in the fifties, the price he had to

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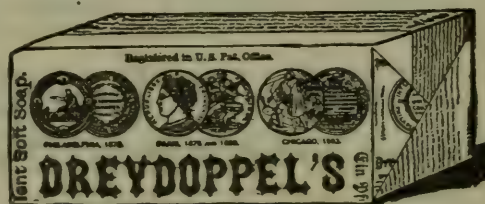
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pay for the picture was not such as to stagger him; but, if it were sent to a London dealer now, it would bring more than the whole collection cost, itself included, forty or fifty years ago. Botticelli was virtually killed — for a season — by Raphael, Michael Angelo, and other *di majores* who came after him. All but a few specialists relegated him to the category of “antiquities.” But now it is found that, with all his pre-Raphaelite style, he had more of the modern feeling, more of our complex subtlety, than the great men who cast him into the shade; in feeling he is one of us, not of his own age. Giorgione, “the first painter who began really to *paint*,” is now the most modern of all the sixteenth-century Venetians.

It is thus that being far in advance of his own time gives a great master a pretty sure hold upon ages to come. He has expressed and embodied the spirit of a future age; and must wait for that age. When it comes, his time for appreciation and even a sort of popularity will have come with it. But this lying, as it were, dormant for age after age, until the time for appreciation has come at last, is not, of itself, a sure sign of great durability. To be sure, wine that will keep so long in bottle must, one would think, have a certain strength that bodes well for its holding its flavour to the end; for a man so to express and embody the spirit of an age as to be fully in touch with that age, in spite of an obsolete style which is foreign to it, betokens a certain amount of genuine power. Still the fact that a work of art begins its active life late is no sure earnest of its endurance; it may not live longer than other works which began their active life earlier, and died before it.

Upon the whole, it is but a dubious sign of long endurance when a work of art expresses, or embodies, the spirit of any particular age with such completeness as to make it foreign to the spirit of other ages. For the spirit of no age is eternal. And, whether the work's most flourishing period be now, or two hundred years to come, need make no essential difference. For it is the work that belongs especially and characteristically to a particular age that is outlived and dies. And, as it is not given to any work of art to be everything, one cannot help feeling that, where there is an enormous amount of the temporal, there must be correspondingly little of the eternal. In other words, as, in mere tailoring, there is

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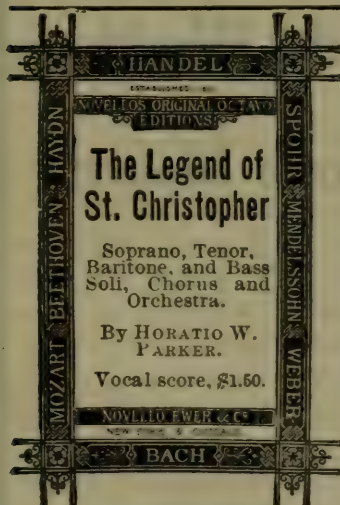
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a point beyond which a garment can not exactly fit a given individual without fitting other individuals less well, there is a point beyond which a work of art can not express nor embody the characteristic feeling of a particular age without *propter hoc* becoming less adapted to the expression and embodiment of the feeling of other ages. The very exactness and completeness with which a work of art expresses the feeling of any special period is in itself suspicious; it smells of mortality. A tool that is so very nicely adapted to one special purpose is likely to be good for little else.

We have all seen examples of the short life of "men of their time" in art. Take Joachim Raff: no one was ever more a man of his time than he. He was essentially modern, that is, for his day; fully up with the last word of his period, but not one inch in advance of it. Back in the late sixties and early seventies, many very prominent and capable musicians looked upon Raff as the one man of the day — barring Wagner — who had a great future before him; he was to usher in the new era, and wipe out Mendelssohn. Of course the classicists hooted at the idea; but then, they had hooted at a good many other ideas before! This was in the sixties and seventies; well, now, before the century is over, Raff is already dead — and Mendelssohn's *Hebrides* and a few other things can dance on his grave! As soon as the spirit of the age got beyond him, Raff crumbled to pieces. And remember that he was a man in the very first rank of his time. But he was a man of his day, and nothing else.

Not long ago, I was talking with one of our foremost American composers, and he was berating me soundly for my coldness toward Tchaikovsky. He said: "Something must have been left out of you, there is a *lacuna* in your æsthetic composition; Tchaikovsky expresses fully the spirit of the present time, there is no other composer who is living our artistic life so ardently as he, who is so complete an expression of the *now*." "Well," said I, "how about his endurance? Do you think he will outlive Brahms, for instance?" "I am not speaking of his possible endurance," my friend replied, "and there is no need of bringing up Brahms in this connection; he can wait. I will give Tchaikovsky ten years more before he goes down, never to rise again; but, for that ten years, he will be the greatest orchestral writer on the list." After a while the conversation turned to the "*Meistersinger*;" my friend said he thought



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it would outlive everything else by Wagner. I asked him if he thought it would really outlive *Tristan*? "Yes," he answered, "I think it will outlive even *Tristan*; not that I call it, upon the whole, a greater work; but *Tristan* is so imbedded in the feeling of our day, it so completely expresses and sums up the inner life of this part of the present century, that I am afraid it will not long outlive it. The *Meistersinger* has more of the eternal in it, it belongs less especially to a particular period."

I find that my guess at "goat's-eye," for *égile*, in the last Program-Book was not entirely lucky. Mr. Nathan Haskell Dole has called my attention to the fact that the word *aígilos* is in the Greek dictionary — where I had overlooked it — and that it means "an herb of which goats are fond, possibly the same as *aigílops*." Leconte de Lisle's *égile* is evidently a coined Gallicizing of *aígilos*.

PRELUDE TO ACT III., DANCE OF APPRENTICES, PROCESSION OF THE
MASTER SINGERS, FROM "THE MASTER SINGERS OF NUREMBERG."
RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, musical comedy in three acts, text and music by Richard Wagner, was given for the first time at the Court Opera in Munich, under Hans von Bülow's direction, on June 21, 1868. Wagner made the first sketch for the work in Dresden in 1845, the same year the text of *Lohengrin* was written. The opera was intended as a sort of satire-play, as a comic companion to *Tannhäuser*. The text was begun in Paris in the winter of 1861-62; the music was begun in 1862, and the score finished on October 20, 1867.

The selections given at this concert are taken unchanged from the original score, except that the voice parts are omitted.

The Prelude to the third act of the opera begins with a slow, thoughtful unison passage in the 'celli,—a theme especially associated with the character of Hans Sachs in the opera,—the second phrase of which is forthwith made the subject of a quasi-fugal exposition in the strings. This short passage, *Etwas gedehnt* (*Un poco largo*) in G minor (4-4 time), is immediately followed by a solemn passage in G major, the choral song of greeting to Sachs, sung by the assembled crowd as a cobbler-poet makes his appearance as one of the judges at the singing contest in Act III. This sort of choral is given out in full harmony by the horns, bassoons, trumpets, trombones, and tuba; it is interrupted about half-way through* by the strings, which play some dreamy polyphonic passages based on phrases from Sachs's cobbler song and the SACHS-motive heard at the beginning of the Prelude, the flutes and clarinets soon adding their voices to the harmony, the passage ending with some reminiscences in the high violins of Walther's Spring-Song in the first act. Then the previously mentioned group of wind instruments returns with the second half of the choral greeting to Sachs, at the close of which the whole orchestra proceeds with some further polyphonic developments on the SACHS-motive, the passage continuing in *diminuendo* till it dies away in the violins, violas, and 'celli with a parting reference to the cobbler's song. Here the Prelude ends.

Here a skip is made to Act III., Scene 5 (the meadow on the banks of the Pegnitz where the singing contest is to be held). Bright trills in the wood-wind, then in the violins and violas against brisk ascending scale-passages in the 'celli, flutes, and clarinets, lead to the ST. JOHN'S DAY-motive

in the violins against a sparkling background of trills in the wood-wind; a rapid descending passage in triplets in all the violins in unison leads to the Apprentices' Waltz, the little dance with which they wile away the time before the arrival of the Master Singers and contestants. This quaint little *Ländler* has the peculiarity of consisting of a series of seven-measure phrases; there is moreover a very queer conceit in the second phrase: the first phrase of the waltz is given out by the strings in B-flat major, the harmony being steadily on the tonic chord; then the harmony changes to the chord of the dominant, and the phrase is repeated by the clarinet, not, however, in the key of the dominant (F major), but a fifth higher than before in the scale of the tonic (B-flat major); the effect is very curious, E-flats coming just where the ear expects E-naturals. This bright little theme is worked up with great variety in the instrumentation, in alternation with a broader second theme, and at one of its returns (in the violins, flutes, and oboes) is accompanied by an absolutely delicious slower counter-theme in the violas, 'celli, clarinets, and horns. A brisk closing climax leads to a return of the trills in the wood-wind and strings, which, in turn, lead to a passage, *Mässig (Moderato)* in C major (4-4 time), in which the theme of the Master Singers' March is made the subject of some developments against rising and falling scale-passages in the strings. Here the Master Singers land from their boat and fall into line for the procession, and now the full orchestra plays the grand march (the familiar theme with which the overture to the opera begins).

These selections are scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, Glockenspiel, and the usual strings.

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PROGRAMME.

Karl Goldmark - - - - Overture, "Sappho," Op. 44

Edouard Lalo - Spanish Symphony for Violin and Orchestra, in
D minor, Op. 21

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro non troppo (D minor) | - | - | - | - | 2-2 |
| II. Scherzando: Allegro molto (G major) | - | - | - | - | 3-8 |
| III. Andante (D minor) | - | - | - | - | 3-4 |
| IV. Rondo: Allegro (D major) | - | - | - | - | 6-8 |

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- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegretto animato (G minor) | - | - | - | - | 2-4 |
| II. Poco meno mosso (G major) | - | - | - | - | 2-4 |
| III. Introduction: Allegretto quasi Andante | - | - | - | - | 4-4 |
| Allegretto con moto e grazioso (A major) | - | - | - | - | 3-4 |

Ludwig van Beethoven - - - - Symphony No. 8, in F major, Op. 93

- | | | | | | |
|--|---|---|---|---|-----|
| I. Allegro vivace e con brio (F major) | - | - | - | - | 3-4 |
| II. Allegretto scherzando (B-flat major) | - | - | - | - | 2-4 |
| III. Tempo di menuetto (F major) | - | - | - | - | 3-4 |
| IV. Allegro vivace (F major) | - | - | - | - | 2-2 |

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OVERTURE, "SAPPHO," OPUS 44 KARL GOLDMARK.

(Born at Keszthely, Hungary, on May 18, 1832; still living in Vienna.)

Goldmark's *Sappho*, a concert overture, was first played by the Boston Symphony Orchestra, under Mr. Emil Paur, on November 24, 1894, very shortly after its first performance and publication in Vienna.

This overture begins with an introduction, *Moderato assai, alla breve*, in G-flat major (2-2 time). The first twenty-eight measures are for the harps alone,* broad phrases in strongly swept chords, that have at once something of the character of a choral chant and of a solemn march. Against a soft repetition of the first two phrases of this passage, played by the harps as an accompaniment, a solo oboe then plays a suave melody of a rather pastoral character in 6-4 time, a solo flute continuing the melody over the next two phrases of the original harp passage, ending on the full chord of the tonic, G-flat major. The movement now changes to *Con fuoco* in E-flat minor (4-4 time), the whole orchestra (minus the trombones, tuba, and harps) dashing upon a turbulent theme which is to be regarded as the true first theme of the overture. This theme is worked up with great energy, and in very full scoring, for some time, until, after two sudden retards, it merges into a broad *cantilena* which forms the summit of the long climax. The movement gradually grows broader and quieter, and at last changes to "*Sehr langsam* (very slow)" in B-flat minor (later in C-sharp minor), 6-4 time, and the first oboe and horn in octaves sing the pastoral melody of the Introduction over sustained harmonies in the other wood-wind and the violas and 'celli, and flowing arpeggj in the harps; when the key changes to C-sharp minor the violins

* One can hardly help noticing in the published score of this overture an indication of the different orchestral conditions existing in Vienna (where the work was written) to-day and in Paris, even so far back as Berlioz's time. On the first page of the score of this *Sappho*, in the tabulated list of orchestral instruments, Goldmark has put: "Harp; if possible 2." Berlioz used to write in his scores: "Harp; at least two."

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take up the same melody in octaves over a similar accompaniment; it is the *cantabile* second theme of the overture. It is worked up at great length in climax until the full force of the orchestra is called into play; then it dies away again to hushed *pianissimo*, ending softly in E-flat minor.

Upon the long-sustained *pianissimo* E-flat minor chord of the clarinet, bassoons, and horn a solo violin now comes in suddenly in *forte*, with a slow ascending arpeggio that leads to the original pastoral melody, and in the original key of G-flat major, now played by the solo violin over the simple harp accompaniment, as at first. After four phrases of this melody, so played, it is still further carried on in the same key in four-part harmony, by a quartet of wind instruments (1 flute, 1 oboe, 1 clarinet, and 1 bassoon). The turbulent first theme now returns (*Con fuoco*) in F-sharp minor, and is worked up much as before, the key shifting back again, however, to E-flat minor before very long. The development is almost precisely what it was in the first half of the overture, except that it becomes more extended in the treatment of the second theme, which is now worked up to a triumphant pæan with the full force of the orchestra, in true Goldmark fashion. When it dies away again to *pianissimo*, as it did before, the first theme sets in again, fitfully and stormily, and is worked up in a strenuous coda. This, too, sinks back, *diminuendo e ritardando* to *pianissimo* in A-flat minor; and the solo violin comes in once more with the second theme in the original G-flat major against delicate sustained harmonies in the high wood-wind. A new strenuous coda for the full orchestra brings the overture to a close in G-flat major.

This overture has, both in respect to form and the general character of its second theme, much in common with the same composer's earlier overture to *Sakuntala*. It is scored for very large orchestra, their being parts for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, 1 bass-tuba, 3 kettle-drums, 2 harps, and the usual strings.

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(Born at Lille on Jan. 27, 1823; died in Paris on April 22, 1892.)

This composition was first played by Pablo de Sarasate at a concert of the Association Artistique, under Edouard Colonne, at the Châtelet in Paris, on February 7, 1875; it was first played in Boston by Mr. C. M. Loeffler at a symphony concert on February 8, 1890.

The first movement of this violin concerto,—for it is essentially a concerto,—*Allegro non troppo* in D minor (2-2 time), begins with some pre-luding on figures from the first theme by orchestra and solo instrument. Then the orchestra takes up the theme *fortissimo* and develops it as an introductory *ritornello*; this, however, does not extend beyond the development of the first theme itself, for the solo violin soon steps in, takes up the theme, and develops it again in its own way, then passes to some brilliant subsidiary passage-work leading to a short *tutti* which ushers in the second theme. This appears in the solo instrument in B-flat major, the development, like that of the first theme, soon turning to brilliant passage-work. A conclusion-period, also consisting of passage-work, leads to a short *tutti* which closes the first part of the movement. There is no real free fantasia, the third part of the movement beginning immediately after the close of the first; but the development of this third part is somewhat more elaborate than that of the first, and often assumes the character of working-out. The second theme comes in the tonic, D major. There is a short coda on the first theme.

The second movement, Scherzando: *Allegro molto* in G major (3-8 time), begins with a lively orchestral prelude on a dainty *scherzando* figure; then the solo violin steps in with a graceful, *cantabile* waltz-theme and develops it continuously at considerable length, the development at last turning to running passage-work. In the accompaniment to this waltz-theme figures from the orchestral prelude keep cropping up. There is a second part, devoted to working-out, and full of freakish changes of tempo and shiftings of tonality, followed by a third part, which is virtually a repetition of the first.

The third movement, Intermezzo: *Allegretto non troppo* in A minor (2-4 time), is omitted at this concert.

The fourth movement, *Andante* in D minor (3-4 time), opens with an orchestral prelude in which a sustained melody is briefly developed in rich, full harmony, at first by the wind instruments, then by the strings. Then the solo violin steps in with the principal theme of the movement, an expressive *cantilena* which it develops briefly and simply. It then takes up a more florid second theme, the development of which is more extended.

A return of the first theme, still in the solo instrument, and a short concluding coda bring the movement to an end.

The fifth movement, Rondo: *Allegro* in D major (6-8 time), begins, as the second did, with a lively orchestral prelude on a nimble triplet figure, developing it with great vivacity. Then the solo violin enters with the saltarello-like principal theme, which it develops continuously and at considerable length, figures from the orchestral prelude forming the staple of the accompaniment. The development of this theme, with one or two subsidiaries, constitutes the whole of the movement. The plan Lalo has followed here and in the second movement — of making the free development of a lively contrapuntal figure play the part of accompaniment to the development of a different theme on the solo instrument — is one of which I know no other examples.

The orchestral part of this concerto-symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings; to which are added triangle and harp in the second movement, and triangle, snare-drum, and harp, in the fifth. The score is dedicated to Pablo de Sarasate.

BALLET—MUSIC FROM THE OPERA “AZARA”; THREE MOORISH DANCES.

JOHN KNOWLES PAINE.

(Born at Portland, Me., on Jan. 9, 1839; still living in Cambridge, Mass.)

The opera *Azara*, the text and music by John Knowles Paine, has not yet been given. It has been the work of the last ten or twelve years of the composer's life. The libretto, which is on a Hispano-Moorish subject, has been published.

The first of the dances played at this concert, *Allegretto animato* in G



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minor (2-4 time), comprises the development of a lively, quaint dance-motive, first given out by the bassoon, and worked up elaborately with varying instrumentation.

The second dance, *Poco meno mosso* in G major (2-4 time), is essentially the trio to the first one. It contains the development of a single theme, of Moorish character, first given out by the English-horn, and of a breezy little subsidiary, derived from it. After this movement, the key of G minor returns, and, with it, some new developments on the theme of the first dance. These two dances are scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, cymbals, and the usual strings.

The third dance begins with an Introduction, *Allegretto quasi Andante* (4-4 time), in which there is a series of preluding modulations from G minor to A major, with arpeggi and *glissandos* for the harp, and a recitative-like passage for the clarinet.

The main body of the movement, *Allegretto con moto e grazioso* in A major (3-4 time), contains the extended alternate development of three themes. The first is given out immediately, in A major (although the first chord is that of A minor), by the strings; the second makes its first appearance somewhat later, in the strings and wind, in F major; the third, a more sustained *cantabile* melody, comes in eight measures later in A-flat major, in the clarinets, horn, trumpet, and strings in octaves. This dance is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, tambourine, cymbals, harp, and the usual strings.



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SYMPHONY No. 8, IN F MAJOR, OPUS 93. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770 (?); died in Vienna on March 26, 1827.)

This symphony was written in 1812, about the same time as the seventh in A major, op. 92. It was first performed at a concert in the Redoutensaal in Vienna on February 27, 1814, and did not find much favor with the audience, although its immediate predecessor, the seventh, had made a great success at a similar concert on December 8 of the previous year. The eighth symphony has generally been considered roughly to mark the beginning of Beethoven's third manner; and it was doubtless a certain daring novelty of style, then regarded as eccentricity, in the work that at first prejudiced the public against it. Indeed it must have seemed almost as novel and unprecedented in 1814 as the *Eroica* had before it in 1805. In the matter of thematic material it shows little, if any, change from the composer's second manner; it is rather by its general style, the manner of its development, its overbrimming humor, and wealth in sudden, unexpected effects that it belongs distinctly to this third period. It marks a longish step in the "modern" direction after the seventh symphony; a still longer and more decided one after the great B-flat major trio, which, although marked with a later opus-number (op. 97), was really written about a year before it, in 1811. With the exception of the first, in C major, op. 21, it is the shortest of Beethoven's nine symphonies, and, in a certain sense also, the lightest; its general character is bright, cheerful, and humorous; but its development is often extremely elaborate, and both in the harmony and the working-out it reveals a certain *finesse* that belongs unmistakably to the third manner.

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The first movement (*Allegro vivace e con brio*, in F major, 3-4 time), opens, without introduction, with the first theme. This theme is twelve measures long: the first phrase of four measures given out by the full orchestra in *forte*, responded to *piano* by the wood-wind and horns with a four-measure phrase, then responded to with another four-measure phrase by the full orchestra. This first theme is immediately followed by its subsidiary (also in F major), which in turn leads to the entrance of the more melodious, but still brisk and cheerful, second theme in D major. The arpeggio counter-figure to this second theme, on the first bassoon, is especially noteworthy for its humorous character. Some passage-work leads to the entrance of the conclusion-theme in C major, and in this key the first part of the movement ends. It is then repeated.

The working-out is not very long, but is none the less elaborate and brilliant, leading by gradual climax to the return of the first theme at the beginning of the third part,—it enters in the 'celli, double-basses, and bassoons, that is in the bass, instead of in the upper voice, and is treated in a more extended manner than at first. Saving this more extended treatment of the first theme, the third part of the movement adheres to the plan of the first part with even more than ordinary strictness. It closes in the tonic exactly as the first part did in the dominant, and is followed by a rather long and very elaborate coda. It will be seen that nothing could be more regular in form than this movement, and, as has been said, the character of the themes themselves, although original and eminently Beethovenish, presents little that could be called particularly novel at the time they were written; but all else in the movement was thoroughly new, the methods of development, the harmonic transitions, even to certain effects of instrumentation.

The second movement (*Allegretto scherzando*, in B-flat major, 2-4 time) is based on the theme of a three-voice circular canon, or round, "*Tu, ta, ta, lieber Mälzel*," sung in honor of the inventor of the metronome at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for

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his summer trip into the country; Count Brunswick, Stephen Breuning, Maelzel, and other notabilities were present, and Beethoven sang the soprano part in the canon himself. This otherwise inconspicuous fact has some interest, for the allusion to Maelzel and his metronome in the *Allegretto* of the eighth symphony goes beyond the mere employment of the theme of the canon, and is too evident to be overlooked: almost throughout the whole movement the wind instruments, either in a mass by themselves or in sporadic alternation with the strings, keep up a regular, metronomic ticking in sixteenth-notes, like a metronome or other piece of persistent clock-work. Beethoven had a great regard for Maelzel's invention, and looked for important things from it, although it was not perfected at that time. Against the steadily-ticking background of wind instruments, the first violins outline the dainty first theme, each phrase of which is answered by the basses. After a while a bolder second theme, in the dominant F major, comes in in the violins and violas in double-octaves, the wind instruments still keeping up their ticking, and the 'celli and double-basses repeating over and over again the initial figure of the first theme as a *basso ostinato*. This in turn leads to a conclusion-theme in the tonic B-flat major, beginning with little sighs in the wind instruments, interrupted by the persistent initial figure of the first theme, and then developing into a flowing passage in 3rds in the clarinets and bassoons. This first part of the movement is then repeated with but little change, saving some figural variation of the first theme in the violins, and a development of the second in canonical imitation (in the tonic B-flat major) between the clarinets and bassoons, as "antecedent," and the flutes, oboes, violins, and violas, as "consequent." A brief and entirely humorous coda brings the movement to a close. Of this movement Berlioz, in his *Critical Study of Beethoven's Symphonies*, writes as follows:—

The *andante scherzando* * is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain;

* Berlioz, like many another Frenchman, had a fine knack of getting the tempo-marks to Beethoven's slow movements wrong.



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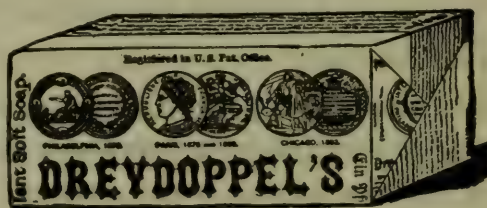
he writes it at a single dash, and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill: they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d' arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical arrangement of which is disturbed by the rest which follows the answer of the basses; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons, are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

This measure itself evidently exists only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. One sees once more by this example that the law of square-cut themes may at times be infringed with happy results. Would one believe that this ravishing idyl ends with the one of all common-places for which Beethoven had the most aversion: by the Italian cadence? Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-median, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicità*, and then stops short. I have never been able to understand this freak.

Oh! Berlioz! and were you, of all Frenchmen, the one not to take a joke? Well did one Hadow call you a man of "keen though rather intermittent sense of humor." The whole *Allegretto scherzando* — note the "*scherzando*!" — is a joke, if an infinitely graceful and charming one.

The third movement is marked *Tempo di Menuetto* in the score. Hence has arisen no little discussion regarding its proper tempo: Mendelssohn and most classical conductors before him taking the movement as an ordinary symphonic minuet; Wagner, on the other hand, maintaining that it should be taken at the slower, more stately tempo of the old dance-minuet, making it thus correspond to the slow movement of the symphony, the

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Allegretto scherzando corresponding to the lively Scherzo. Here is not the place to rehearse the manifold arguments on either side; suffice it to say that opinion is still divided on the subject. The Trio is especially noteworthy for its delicious dialogue between the clarinet and two horns.

The fourth movement (*Allegro vivace*, in F major, 2-2 time) is a most brilliant, humorous, and elaborately worked-out rondo on two themes. It is one of the earliest known instances of a composer's taking to the device of tuning the pair of kettle-drums otherwise than to the tonic and dominant of the principal key. Beethoven here has his drums tuned an octave apart, both drums giving F. Some of the sudden changes in harmony in this movement are peculiarly startling, and none the less so for being quite regularly brought about. The composer shows a very humorous knack of leading you to expect one thing, and forthwith giving you another. A notable instance of this is where, after the first theme (in the working-out) ends softly in C major, the whole orchestra comes in in unison with a *fortissimo* C-sharp. The ear naturally takes the C-sharp as the bass of an ideal chord of the 6th, on the leading note of D minor. But no! instead of going to D minor, Beethoven cuts the harmonic connection short at this point, and immediately repeats the theme *fortissimo* in F major, as at first; the C-sharp leads nowhere, and was merely a blind. But, after twice disappointing the ear in this way, Beethoven lets his thundering C-sharp lead somewhere, the third time: yet not, as the ear expects, to D minor, but to F-sharp minor, of all keys in the world, taking the C-sharp, not as the leading-note of the new key, but as the dominant! The movement ends, as the finale of the fifth symphony did before it, with almost endless repetitions of the tonic chord, as if the composer could never make up his mind to stop.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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II. Vivace non troppo (F major)	-	-	-	-	2-4
III. Adagio (A major)	-	-	-	-	2-4
IV. Allegro vivacissimo (A minor)	-	-	-	-	2-2
Allegro maestoso assai (A major)	-	-	-	-	6-8

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FELIX MENDELSSOHN-BARTHOLDY.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

The title of *Scotch* Symphony was applied to the work by the composer himself. It was one of the compositions in which Mendelssohn recorded the impression of his trip to Scotland in 1829. Other works resulting from the same trip were the *Hebrides* overture ("Fingal's Cave"), opus 26, the pianoforte fantasia in F-sharp minor, opus 28 (originally entitled "Sonate écossaise"), the pianoforte fantasia in A minor, opus 16, No. 1, and the two-part song, "O wert thou in the cauld blast."

The theme of the opening *Andante* of the symphony dates from Mendelssohn's visit to Holyrood on the evening of July 20, 1829, when he wrote it down as a sketch. The plan of the symphony was drawn up during his trip to Italy in 1831, and the work begun before his return to Germany. Then it was laid aside for a while, and the score not finished till January 20, 1842. It was first given at the Gewandhaus in Leipzig on March 3, 1842, and repeated at the next-following concert. Mendelssohn brought it to England next, and conducted it at the Philharmonic Concert on June 13, 1842, after which performance he obtained permission to dedicate it to Queen Victoria. According to Prof. Macfarren, the passage for flutes, bassoons, and horns (ten measures, reproducing the theme of the introductory *Andante*), connecting the first movement with the Scherzo, was added by Mendelssohn after one of the rehearsals of the London Philharmonic Society (under Sterndale Bennett), and copied into the Leipzig parts by Goodwin, the copyist. The score was published by Breitkopf & Härtel of Leipzig, in March, 1851.

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*The several movements of this symphony are not separated by the usual waits, but the whole work is to be played consecutively, without stops.

The first movement opens with a slow introduction, *Andante con moto* in A minor (3-4 time), the theme of which is first given out in full harmony by the wind instruments and violas, the 'celli and double-basses soon coming in to add weight to the bass. Then follow some preluding, recitative-like phrases in all the violins in unison, which soon resolve themselves into a running counter-subject against developments on the principal theme.

The main body of the movement, *Allegro un poco agitato* in A minor (6-8 time), begins immediately with the exposition of the first theme in the strings, the melody of the first violins being doubled in the lower octave by the first clarinet. This theme is of the melodious, essentially Mendelssohnian *Lied ohne Worte* character; it is developed at considerable length, and leads to a first subsidiary, *Assai animato*, for the full orchestra, still in the tonic. This subsidiary is brilliantly developed, with occasional returns of the principal figure of the first theme in the dominant (E minor); this figure is treated much after the manner of actual working-out, and gives rise to melodic developments that assume something of the character of a second theme. A strong climax for the full orchestra is followed by the conclusion-theme, still in E minor, the violins playing in octaves, the flutes, oboes, and clarinets in 3rds and 6ths, over harmony in the rest of the orchestra.* The first part of the movement closes softly in the dominant. It is repeated.

The free fantasia begins with some impressive modulating passage-work

* I am fully aware that this analysis is not the most obvious one. What I have called the second theme might very well be taken as merely a series of episodic developments on the first. From this point of view, what I have called the conclusion-theme would be really the second theme, and there would be no conclusion-theme at all. But I prefer my analysis, notwithstanding: I am led to this by the fact of the "episodic melodic developments" above alluded to being in the key of the dominant — the natural key for a second theme — and also by the peculiar character of what I call the conclusion-theme. It *sounds* like a conclusion-theme, and like nothing else.

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on the first theme; then it and the second theme are elaborately worked out together, to be followed by developments on the first subsidiary and the conclusion-theme. Toward the end a slow, dreamy *cantilena* in the 'celli (based on allusions to the first theme) leads over to the beginning of the third part of the movement. The free fantasia is, upon the whole, short. Neither is it by any means so elaborate contrapuntally as the one in the first movement of the "Italian" symphony.

The third part begins regularly with the return of the first theme in the tonic, given out as before by the strings and clarinet. Now, however, the 'celli keep up their dreamy *cantilena* (heard toward the end of the free fantasia) as a counter-theme. The development goes on almost exactly as in the first part, save for the omission of the subsidiary, and the second and conclusion themes being now in the tonic.

The coda begins much as the free fantasia did, but leads through a thunderstorm passage to a brilliant return of the first subsidiary, *fortissimo* in the full orchestra. A diminishing passage of descending octaves in the flutes, clarinets, and bassoons leads to a brief return of the theme of the introductory *Andante* in the wind instruments and violas. This closes the movement.

The second movement, *Vivace non troppo* in F major (2-4 time), takes the place of the Scherzo, although not marked as such in the score. After some opening calls on the wood-wind and brass, the clarinet plays a lively Scottish dance-tune against an accompaniment of repeated *staccato* sixteenth-notes in the strings. This bewitching little tune is developed at some length, and with enormous brilliancy, by fuller and fuller orchestra; it is followed by a dainty *staccato* second theme in the strings, and this by a joyous conclusion-passage. The whole movement consists in the elaborate free working-out of these themes. It is one of the most perfect and original Mendelssohn ever wrote; a gem in its way.

The third movement, *Adagio* in A major (2-4 time), consists in the free development of a slow *cantilena* in alternation with a sterner, march-like second theme. At every return of the principal theme the accompaniment is more varied and elaborate. The form is very like that application of the "theme and variations" principle to the slow aria-form which we find in some of Beethoven's slow movements,—in the pianoforte *Andante favori* in F, or the *Andante* of the C minor symphony.*

The fourth movement, *Allegro vivacissimo* in A minor (2-2 time), begins immediately with a brisk, breezy theme of recognizably Scotch character, given out by the violins in 3rds and 6ths against repeated *staccato* chords in the violas, bassoons, and horns. This theme is then taken up by the wind, and briefly developed — almost worked-out — to lead up to a more

*It has been noted, in the principal theme of this movement, how Mendelssohn has, for once, run counter to the old melodic rule propounded by teachers of composition, which runs: "Avoid upward skips of a major 7th in a slow melody." The ground for the rule is that such a melodic progression almost inevitably savors of rather vulgar sentimentality. Mendelssohn here makes the progression (from A-natural to G-sharp) fearlessly and repeatedly in his principal theme. Whether or not he has cured it of its inherent "vulgarity," the listener had best judge for himself.

strenuous subsidiary passage in the full orchestra. It is followed by a melodious second theme in E minor, given out by the higher wood-wind over a tremulous organ-point in the first violins ; this is worked up in alternation with a brilliant second subsidiary (coming at first in C major) based upon the same general melodic and rhythmic idea. Then follows a long and elaborate working-out of all this thematic material, after the fashion of a free fantasia — far longer than the one in the first movement. The movement would be quite in the sonata-form, were it not that, after the free fantasia, the composer entirely omits the third part, and substitutes for it a free coda on a new theme, *Allegro maestoso assai* in A major (6-8 time). This new theme, of stately, march-like character, is simply developed by the full orchestra as a closing apotheosis. This whole last movement of the symphony has sometimes been called "The Gathering of the Clans."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

RECITATIVE, "DEEPER AND DEEPER STILL," AND ARIA, "WAFT HER, ANGELS," FROM "JEPHTHAH" GEORGE FRIDERIC HANDEL.

(Born at Halle on Feb. 23, 1685; died in London on April 14, 1759.)

Jephthah, oratorio in three acts, the text by Dr. Thomas Morell, the music by George Frideric Handel, was brought out at Covent Garden in London on February 26, 1752. It was Handel's last oratorio. The score was begun on January 21, 1751, and completed on August 30 of the same year. In the Boston Public Library there is a facsimile of Handel's autograph score; the last page of which shows the last few measures of music and the last signature to a completed composition Handel wrote before his blindness became complete.



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The recitative and air sung at this concert do not really belong together. They are, however, both in the part of Jephthah. The recitative comes near the close of the second act, and is in response to Iphis's announcement of her readiness to fulfil her father's vow. The air (preceded by another recitative) comes at the beginning of the third act, before the ceremonial of Iphis's sacrifice. I think it was Sims Reeves who first had the idea of putting these two unconnected numbers together for performance at concerts. Be this as it may, it has long been the custom thus to sing them together in England. The recitative begins in F-sharp minor and ends in G major; the air is in G major. In Handel's score both are accompanied by first and second violins, violas, and basses; the orchestral part in the air, however, has some bare places which call for additional accompaniments. The text of recitative and air is as follows:—

RECITATIVE.

Deeper and deeper still, thy goodness, child,
 Pierceth a father's bleeding heart, and checks
 The cruel sentence on my falt'ring tongue.
 Oh! let me whisper it to the raging winds,
 Or howling deserts; for the ears of men
 It is too shocking.— Yet—have I not vow'd?
 And can I think the great Jehovah sleeps,
 Like Chemosh, and such fabled deities?
 Ah no; Heaven heard my thoughts, and wrote them down—
 It must be so.—'Tis this that racks my brain,
 And pours into my breast a thousand pangs,
 That lash me into madness.— Horrid thought!
 My only daughter!— so dear a child,
 Doom'd by a father!— Yes,— the vow is past,
 And Gilead hath triumph'd o'er his foes.
 Therefore, to-morrow's dawn—I can no more.

AIR.

Waft her, angels, through the skies,
 Far above yon azure plain—
 Glorious there, like you, to rise,
 There, like you, forever reign.
 Waft her: *Da Capo.*



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This suite consists of three dance-movements by Rameau, selected and freely arranged for modern orchestra by Felix Mottl.

The first movement, Minuet (from *Platée*): *Poco maestoso* in E major (3-4 time), is in a simple minuet form, with repeated sections of eight and twelve measures respectively, and a short trio in E minor.

The second movement, Musette (from *Les Fêtes d'Hébé*): *Allegretto* in A major (3-4 time), contains the alternate development of two themes, the first over a double organ-point on tonic and dominant, the second over a single organ-point on the dominant.

The third movement, Tambourin (from *Les Fêtes d'Hébé*): *Allegro* in E minor (2-2 time), contains a far more extended development of a principal theme and a subsidiary in a form which is quite free.

This suite is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to these a triangle is added in the second movement, and 1 piccolo-flute, triangle, and tambourin in the third. The score bears no dedication.

FREDERIC HYMEN COWEN was born at Kingston, Jamaica, on January 29, 1852, and is still living in London, England. He gave early evidence of musical talent, and was taken to England by his parents when four years old. He studied under Sir Julius Benedict and John Goss in London, and, in 1865-67, under Hauptmann, Moscheles, Reinecke, E. C. F. Richter, and Plaidy in Leipzig, completing his professional education

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under Kiel in Berlin in 1867-68. In 1882 he was appointed Director of the Edinburgh Academy of Music; in 1887 he succeeded Sir Arthur Sullivan as conductor of the London Philharmonic Society; in 1888-89 he was musical director of the Melbourne Centennial Exhibition; in 1896 he became conductor of the Liverpool Philharmonic Society, and succeeded Sir Charles Hallé as conductor of the Manchester Concerts. Among Cowen's compositions are four operas, two operettas, seven cantatas, a *sinfonietta*, a pianoforte concerto, various pieces of chamber-music, and over 250 songs.

"THE DREAM OF ENDYMION," SCENA FOR TENOR.

FREDERIC HYMEN COWEN.

(Born at Kingston, Jamaica, on Jan. 29, 1852; still living.)

The text of this scena, by J. Bennett, is as follows: —

O Nymph, whose unseen presence fills the air
With rarest odours; thou whose loveliness
The lang'rous flow'rs reflect in hues so fair,
Who art thou? Where dost thou dwell? for fain I'd press
Thy yielding form within these longing arms,
And know myself most blest! Ah, while I weep
Thou'rt still invisible, and all thy charms
But mock my fancy. Come, then, gentle sleep,
Soon in thy train of dream-loves let me see
The maid whom passion calls to ecstasy.

(Endymion sleeps and dreams.)

Where art thou, Nymph? And where am I?

Ravishing music floats around,
Love embodied in sweet sound!
Love's own temple now I see,
Deck'd with amorous panoply!

Flow'rs that never bloomed on earth,
And one of highest heaven's birth!
Queen in the realm of all things fair!
Queen of my soul! my goddess rare!

Now do I hold thee to my breast;
Love, let it be thy place of rest!

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Now with a kiss thy lips I greet;
Love, there is nothing half so sweet!

Queen of my soul! my goddess rare!
Now do I hold thee to my breast;
O bliss divine! O rapturous pain!
O love, we will never part again!

Too great the bliss! I faint! I die!
(*Endymion wakes.*)

Alas! my arms enfold but empty space,
And she is vanished from my yearning eyes.
Yet joy remains, for I have seen her face,
And felt its beauty all my soul o'erwhelm!

Now would I dream again!
Celestial vision! O supreme delight

Now would I dream again, by Sleep's dear grace,
Dwelling content in that fair realm
Where souls unfettered, as in heav'n above,
Mingle in bliss and drink the wine of love.

Musically, the scena consists of an introductory passage, *Moderato tranquillo* in E major (4-4 time), containing a recitative and some arioso passages. Then follows the "Dream," *Andante poco mosso* in C major (3-4 time), followed by some more recitative and a concluding *Allegro moderato* in E major (2-2 time).

The orchestral part is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, harp, and the usual strings. The score bears no dedication.

OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER.

(Born at Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Der fliegende Holländer, romantic opera in three acts, the text and music by Richard Wagner, was first produced at the Royal Court Opera in Dresden on January 2, 1843. The text had been sold by Wagner to Léon



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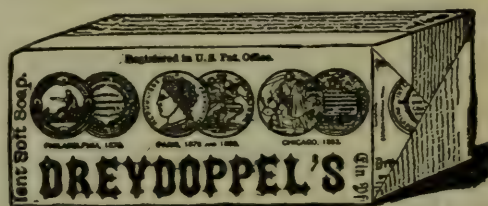
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Pillet, director of the Académie Royale de Musique in Paris, in 1841, Wagner despairing of ever getting the order to write the music for that establishment. Pillet had the text translated into French, and gave it to one Dietsch, who set it to music; this opera, *le Vaisseau fantôme*, was brought out at the Académie de Musique on November 9, 1842. Meanwhile Wagner, returning to Germany and settling in Dresden as assistant royal *Kapellmeister*, wrote his own score to his original text, and conducted its performance in person. The opera was first given in London, in an Italian translation, at Drury Lane, as *l' Ollandese dannato* (with Charles Santley in the title-rôle), on July 23, 1870; it was given in English, as *The Flying Dutchman*, by Carl Rosa's company at the Lyceum Theatre in October, 1876; and again in Italian, as *il Vascello fantasma*, at Covent Garden on June 16, 1877.

The overture opens, *Allegro con brio* in D minor (6-4 time), with a strident, whizzing bare 5th in the violins, violas, flutes, oboes, clarinets, and trumpets; against which the horns and bassoons intone the Flying-Dutchman-motive,—a theme which runs on the notes A and D (dominant and tonic of the principal key). Some exceedingly stormy developments follow—picturing a tempest at sea—through which the Flying-Dutchman-motive keeps sounding on the heavy brass. We also hear a hint at the first theme of the main body of the overture, a waving arpeggio figure in all the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in Act I. of the opera. The storm gradually subsides, and is followed by an episodic *Andante* in F major, in which the wind instruments give out some phrases from Senta's *Ballad of the Flying Dutchman* in Act II. This quieter episode leads directly over to the main body of the overture, *Allegro con brio* in D minor (6-4 time).

This movement begins immediately with the first theme, the thesis of which has been already mentioned, the antithesis being another phrase

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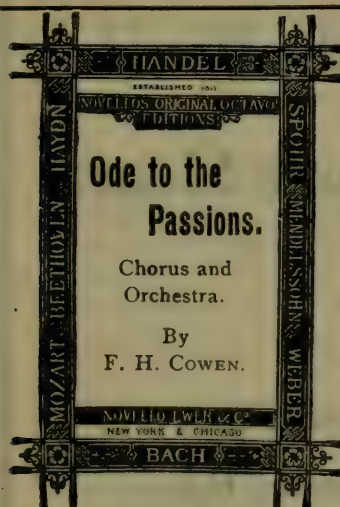
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taken from the same air. This theme is developed at great length in connection with some tempestuous chromatic passages, taken from Senta's ballad, the Flying-Dutchman-motive coming in episodically in the brass from time to time. The development — or say rather, the working-out — is interrupted at one point by a subsidiary theme in F major, in the wind instruments, taken from the sailors' chorus, "*Steuermann, lass' die Wacht!*" in the third act. At last we come to the second theme, the phrase from Senta's ballad already heard in the *Andante* episode near the beginning of the overture; it enters *fortissimo* in the full orchestra in F major, and is brilliantly worked up (principally by the wind instruments) in connection with more stormy phrases and fragments of the first theme in the strings, the Flying-Dutchman-motive reappearing at last *fortissimo* in the trombones, and leading to a crashing *staccato* diminished-7th chord in the full orchestra. This closes this part of the movement, the form of which has little, if any, connection with that of the sonata.

Now the Coda begins brilliantly in D major (2-2 time). Six measures of strenuous rising arpeggj in the violins, on the same chord of the diminished-7th with which the preceding part closed, lead to a triumphant reassertion of the second theme by the full force of the orchestra. This theme now appears in the shape in which it is to be found in the *Allegro* peroration of Senta's ballad, and is worked up with the utmost energy. With the twenty-sixth measure of the Coda we come upon some later additions to the score, made by Wagner after the first performances in Dresden, and after the publication of the first edition of the pianoforte-score of the opera.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1 English-horn, 4 horns, 2 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; to which is added 1 harp, after the twenty-fifth measure of the Coda.



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